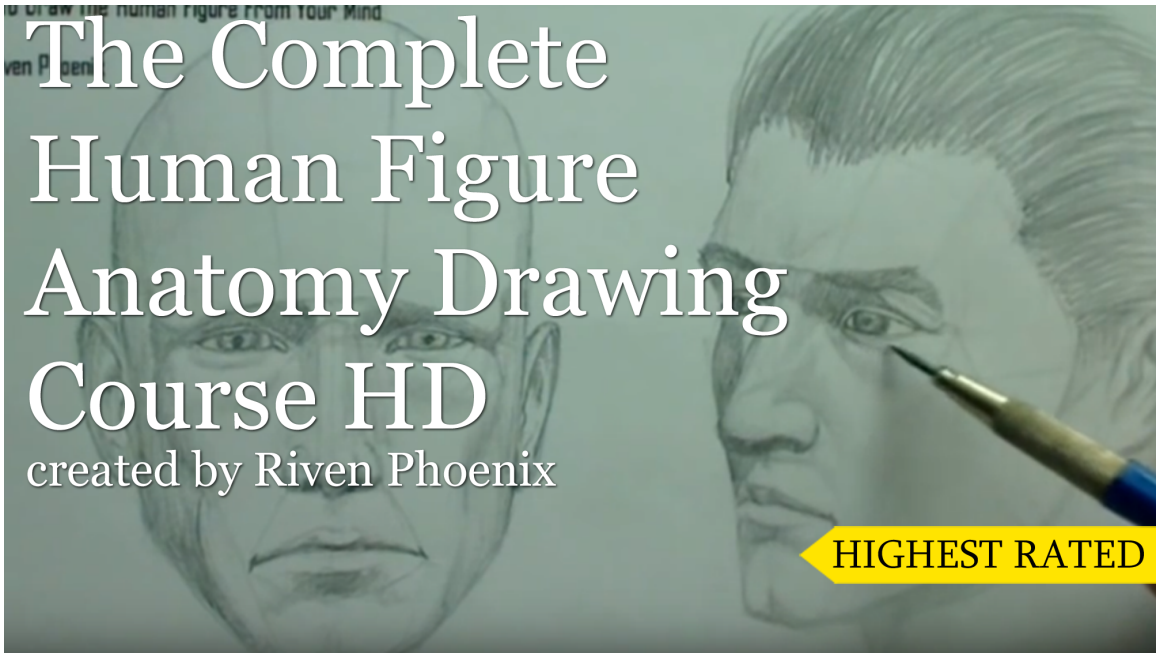

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 022 - Formulas for Back View of Chest Cavity

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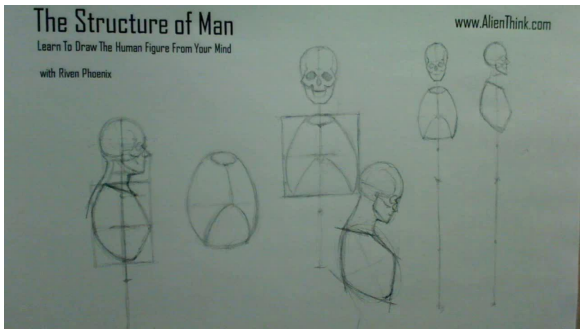
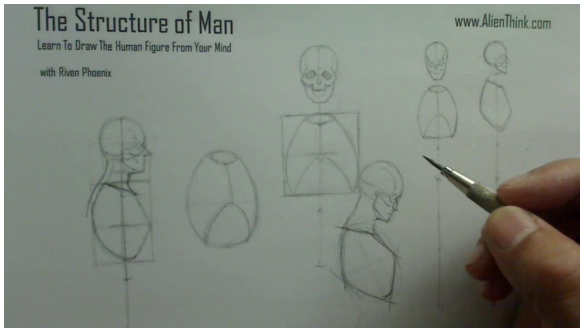
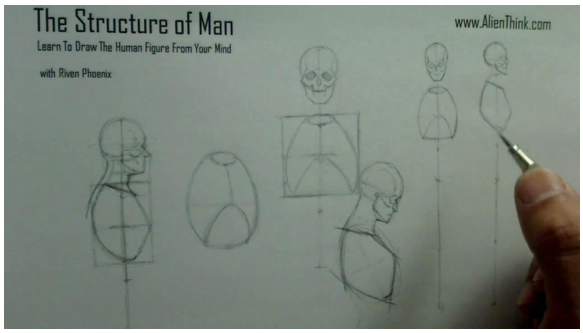
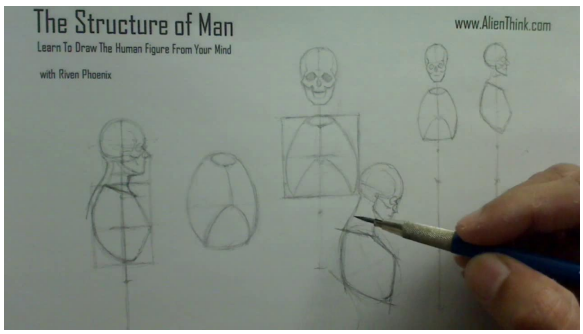
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man Learn to Draw the
2		Human Figure from your Line Training Course.
3		Okay, so in the previous lesson, we had looked at the side formulas.
4		You know, also understood how we could quickly draw out the chest cavity in that side form

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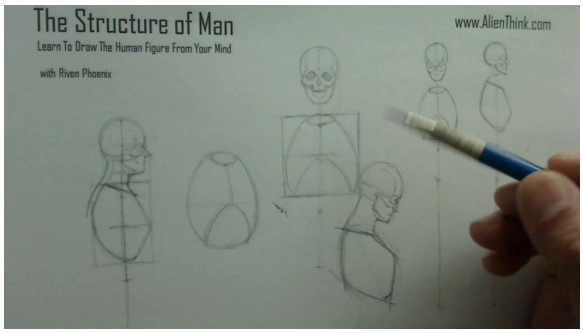
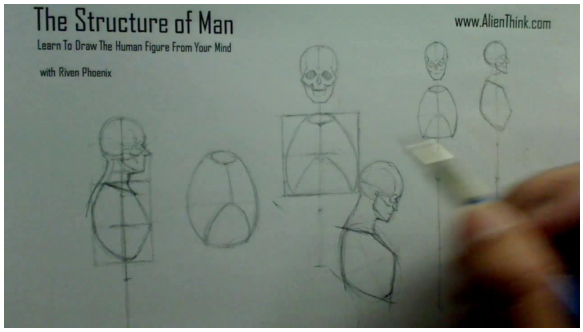
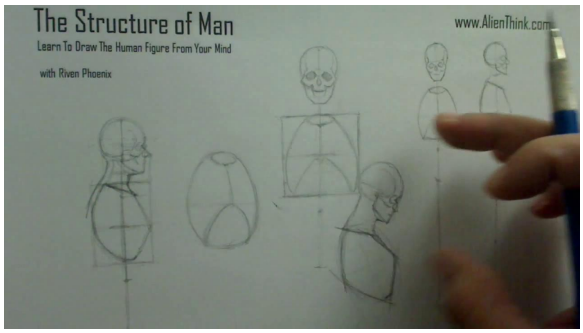
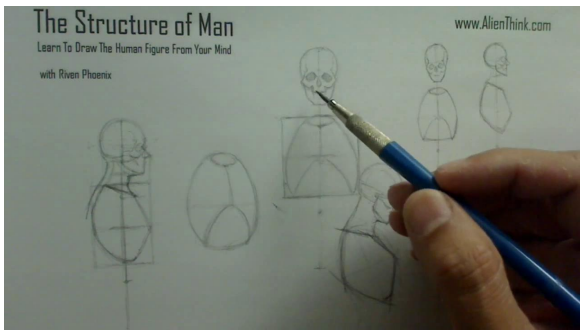
5		and also do that in the front view.
6		So what we want to do is really get to an understanding of a three-fourths view,
7		really the form of this chest cavity in its 3D form just like we did in the human skull.
8		So here we just need to look at the back view of the structure.

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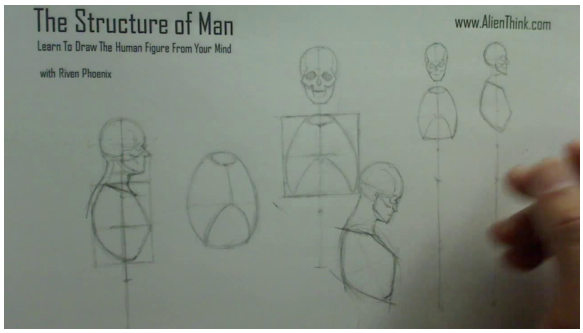
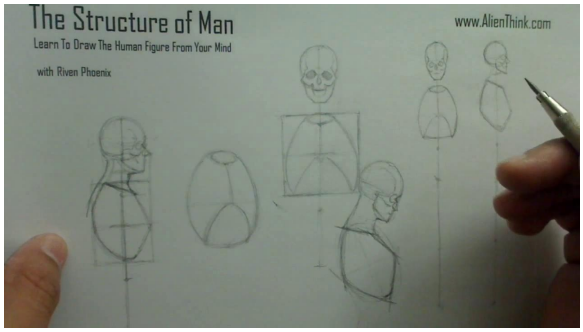
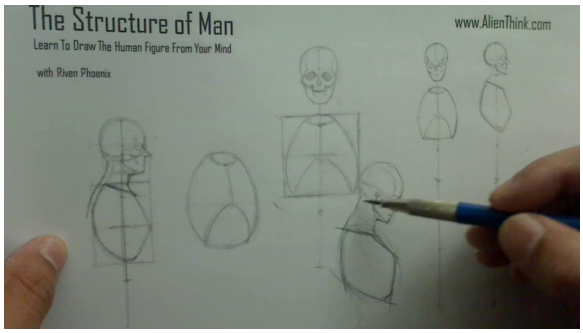
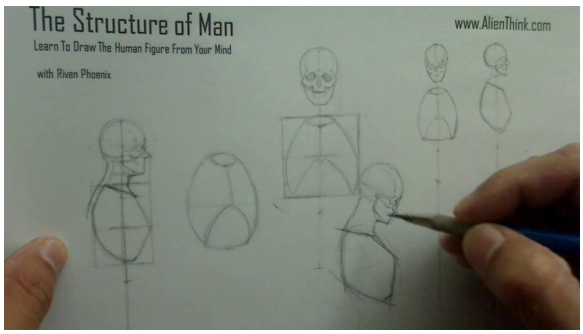
9		So in this exercise, I'm going to introduce you to drawing process.
10		Right? So as an artist, you're going to have to have a drawing process that will allow you to quickly
11		put down an idea and then come back with the eraser, like the eraser's concepts,
12		and then start to fill in those ideas in. Right?

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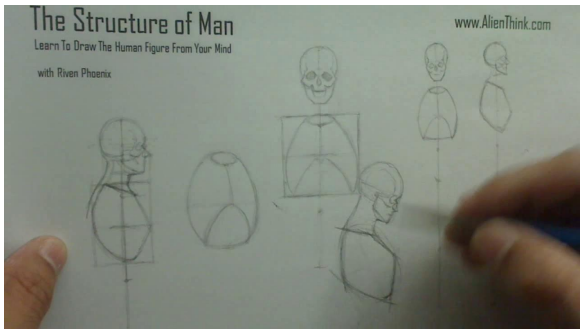
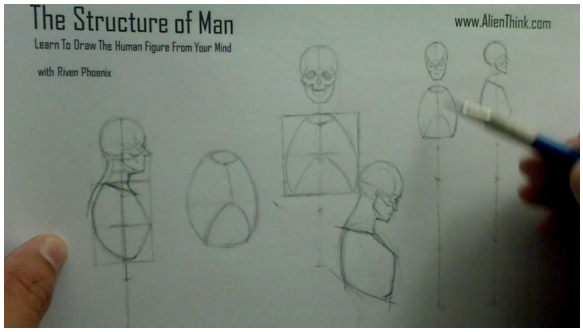
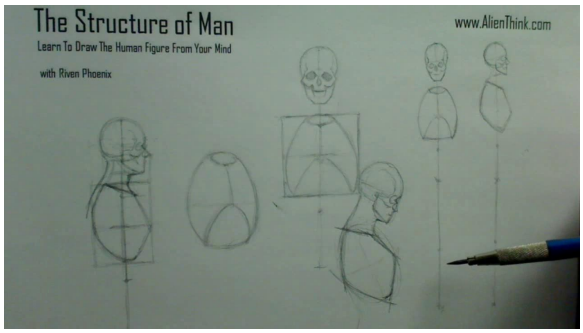
13		And this is something that's necessary to do in figure drawing, right?
14		So obviously in this toolkit, when we draw it, we just draw a line just like this.
15		Right? But we know that when it comes down to figure drawing,
16		we're going to be really just sketching out our figures in this way,

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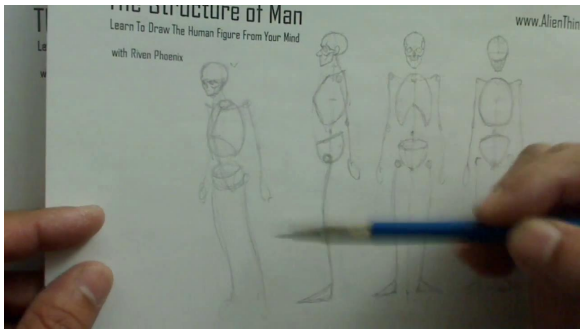
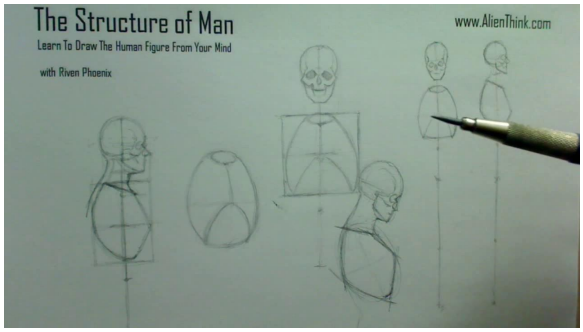
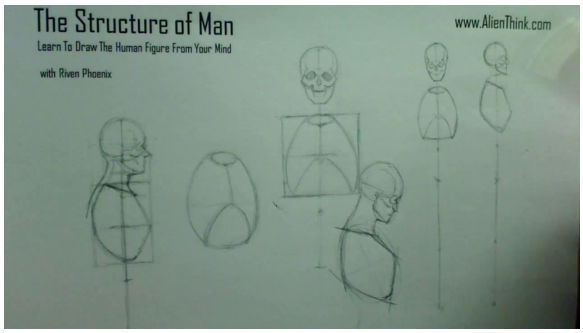
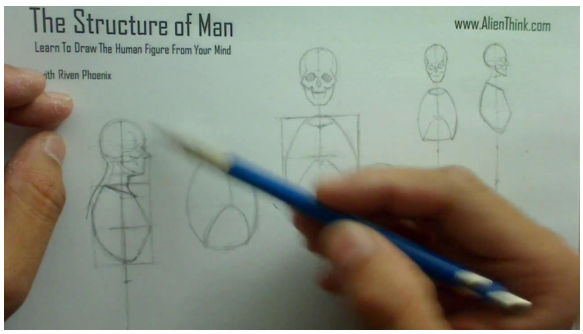
17		or even in more basic shapes like a mannequin system.
18		Right? And this is what I've shown you. This is the elite face of figure drawing.
19		Okay. So you'll notice that when I've been drawing, I'm doing as fast as possible in these videos.
20		So you see me go through a very sketchy drawing process,

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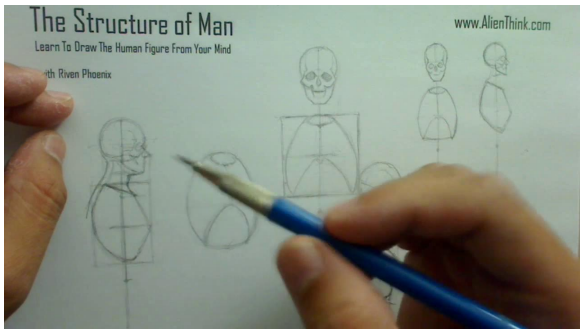
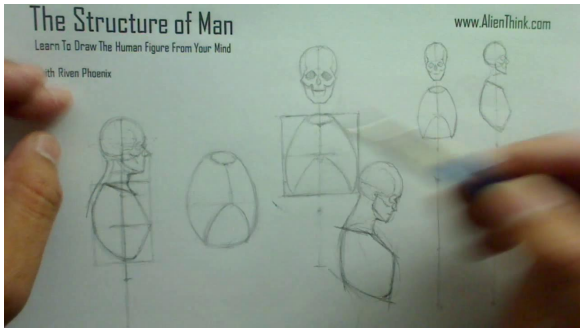
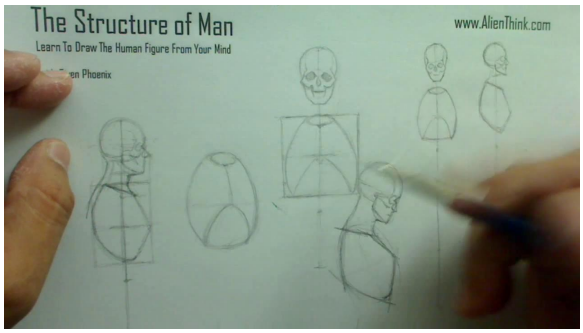
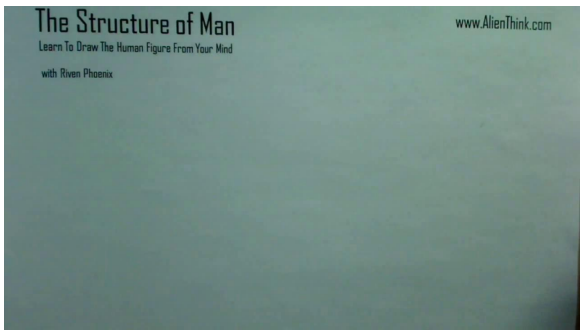
21		and then I just come back with the pencil in some cases and just use a harder line to bring these features out.
22		Right? So we know that in a toolkit process, we only do this because we have to do this to get the mind to understand concepts.
23		Right? But here you'll see that I drew this thing really just in freehand over here.
24		So now we're going to do the back view. So really what we want to do is put the front,

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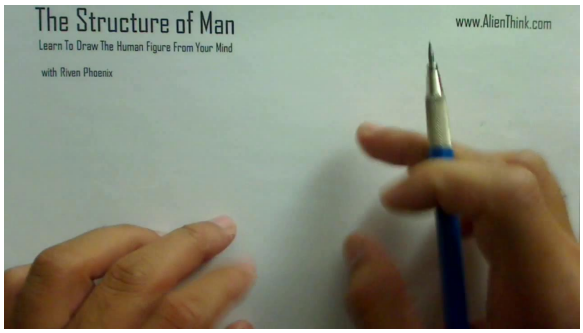
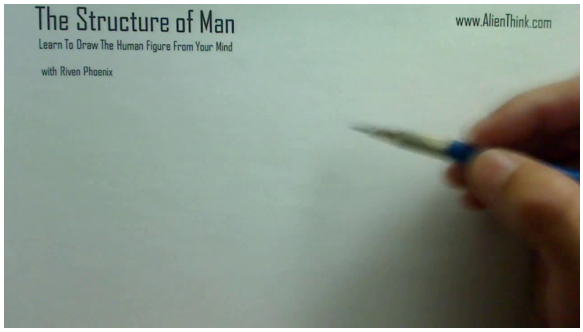
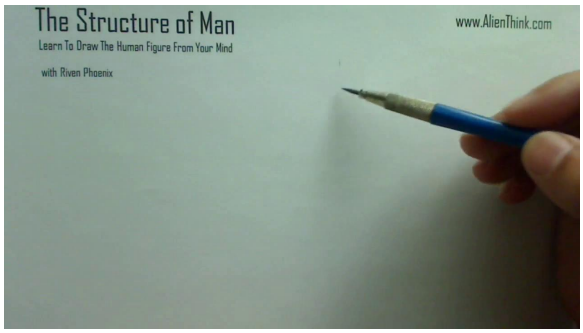
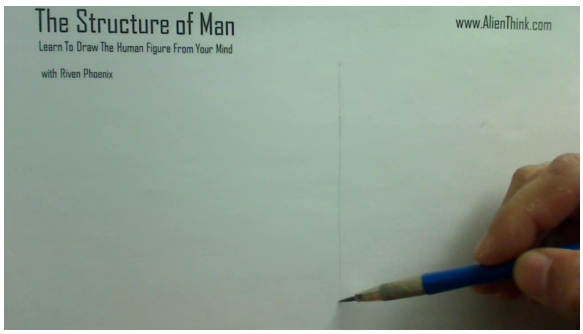
25		the back, and the side all together so we can see what we're doing.
26		So in that drawing process, so let's just do it like the toolkit where we're just doing the upper half of the body.
27		So here I'm just going to look over here and I'm just going to draw a straight line going down just like this.
28		Right? So here I'm just going to show you a very sketchy style of drawing.

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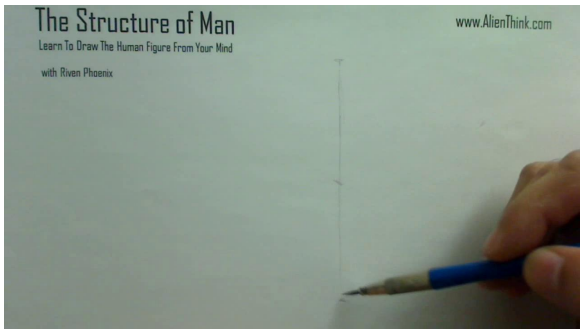
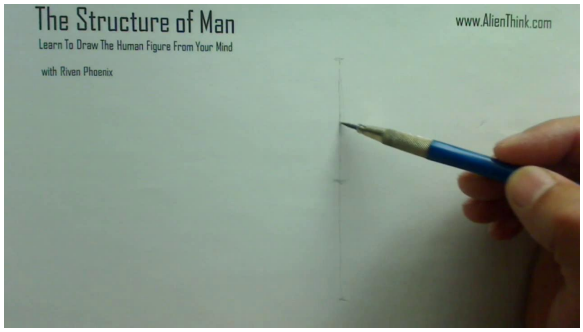
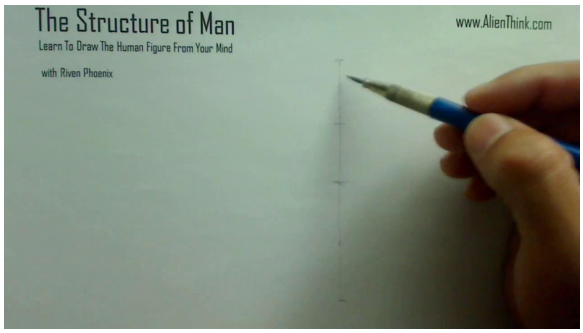
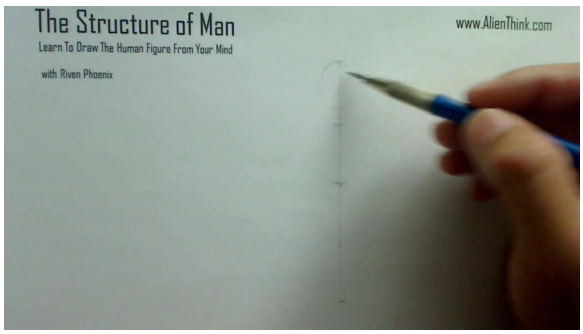
29		So this is going to be the line for the bottom of the pack muscles because I'm just doing the top half of the body.
30		And this is going to be the chin area and we know that this is going to be the nail.
31		Right? So here if we just come down in this way, we know that okay.
32		So here now notice just this sketchy style.

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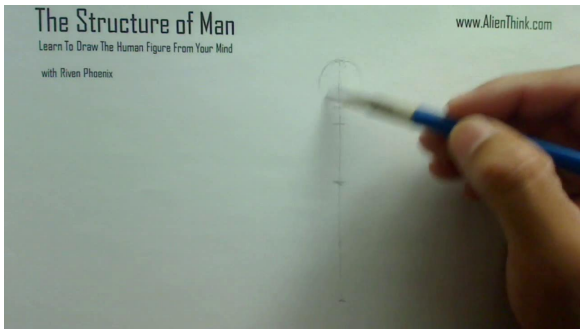
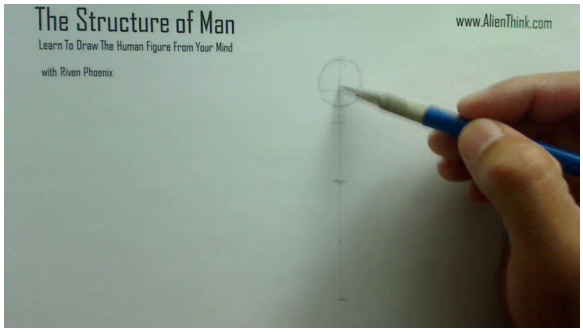
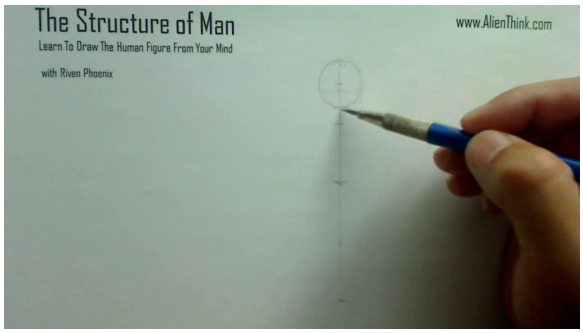
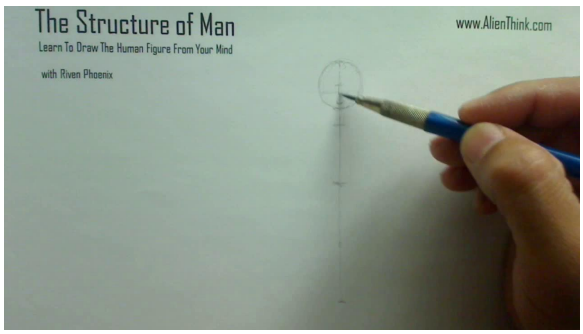
33		I just put down first like these initial ideas and I just look where the center is, find the center over here.
34		And then I know that the brow area is just going to be here.
35		So here I'm just putting ideas down as just very simple concepts.
36		Right? So this is where I'm just thinking in a much more creative way here.

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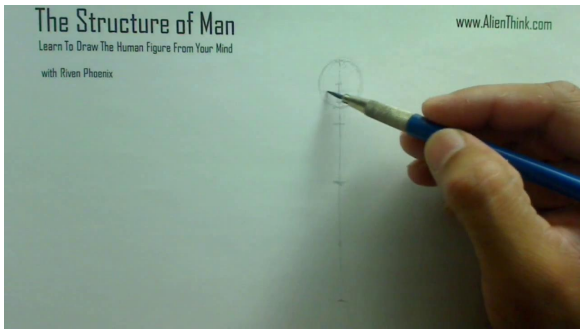
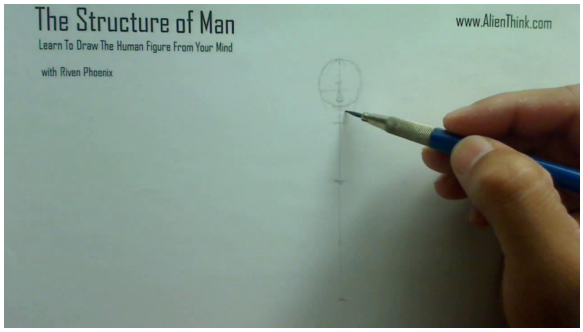
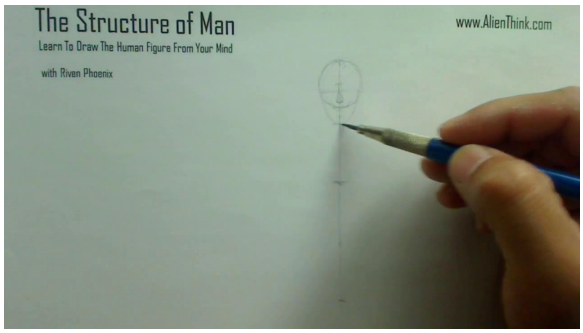
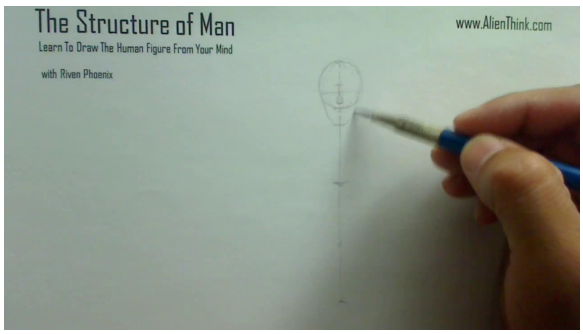
37		What I want to do. Right? So here we know that it's just going to come down like this and where the division is over here.
38		I'm just going to draw it just like this. Right?
39		And this will help you understand how precision drawing really works.
40		Precision drawing is really just drawing things very accurately as possible.

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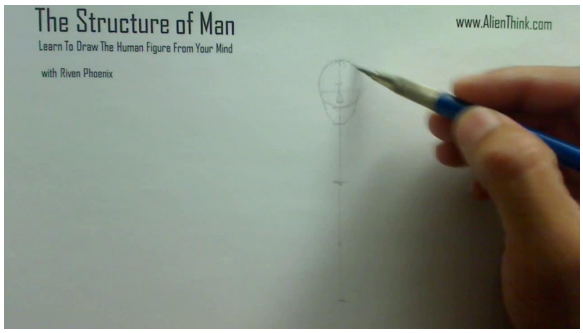
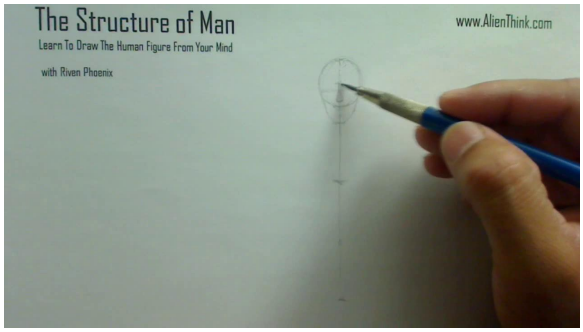
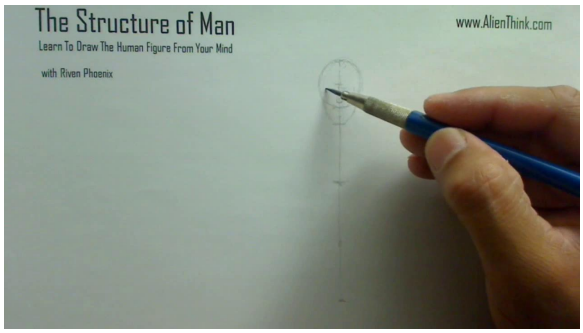
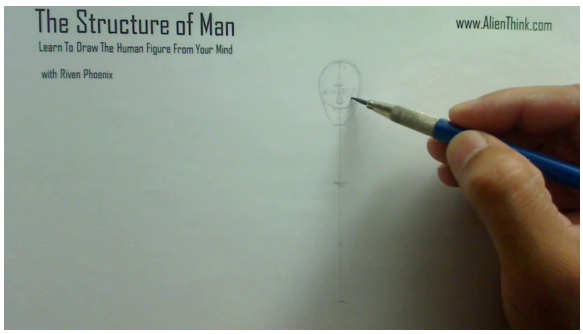
41		Right? Especially when it comes to figure drawing.
42		So once we have this here, I already know that I just need to really just have three equals spaces over here just like this.
43		Right? And we know that this guy is really just going to be a box over here.
44		So here I can just fine tune the thinking here and just start to really look at it.

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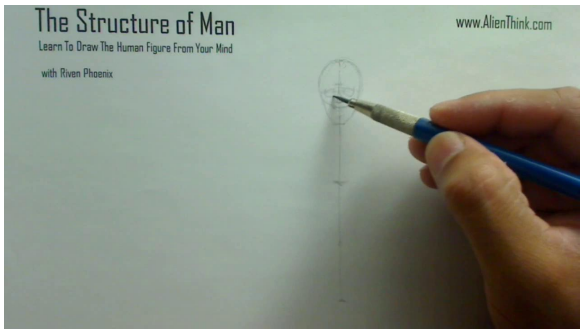
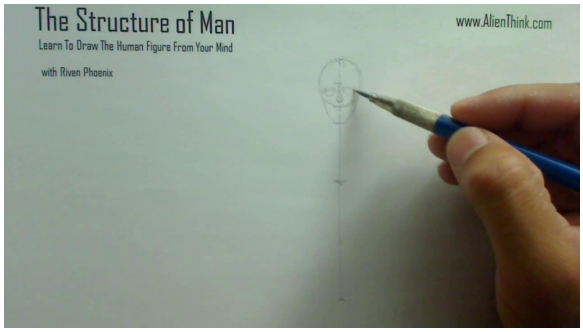
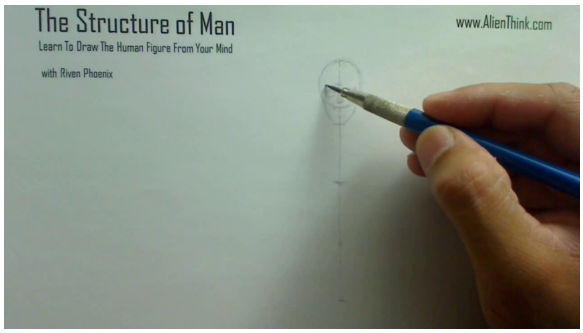
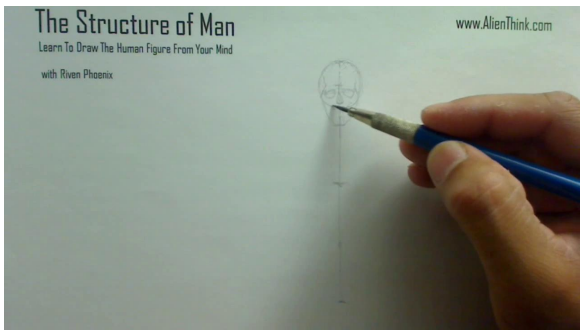
45		Now when I'm drawing this, I'm not really thinking too much about the formulas.
46		But I do it this way here, knowing that this is where I really want to the eye to go because it really has to be an organic looking structure here.
47		Right? So once I have this concept down, right?
48		I know that the cheeks are going to be here and over here is really going to be the area for the map.

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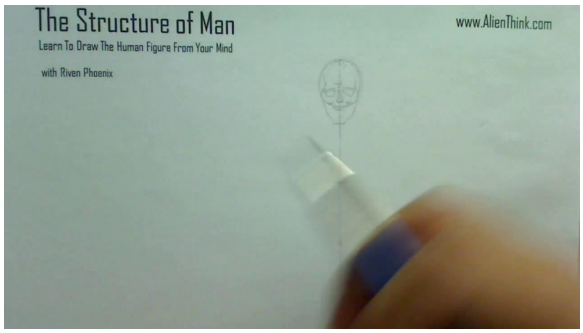
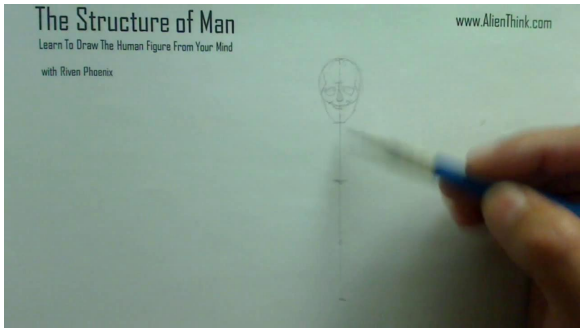
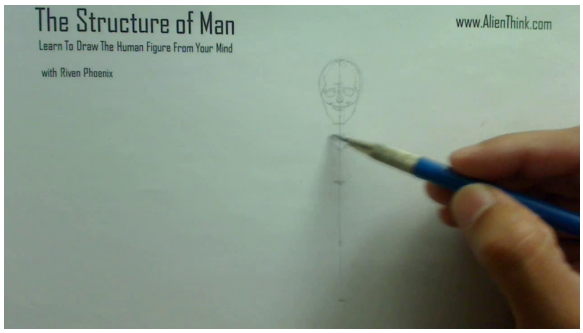
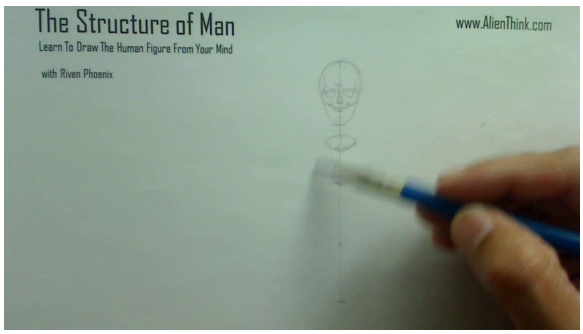
49		Right? So this is a very quick drawing process.
50		So here or for the front of the trans cavity, right?
51		We already know, see, I can just sketch it out knowing that it really, the neck is really has to be feeling in here anyways.
52		And then I know that it's just going to be half of this, just like this over here.

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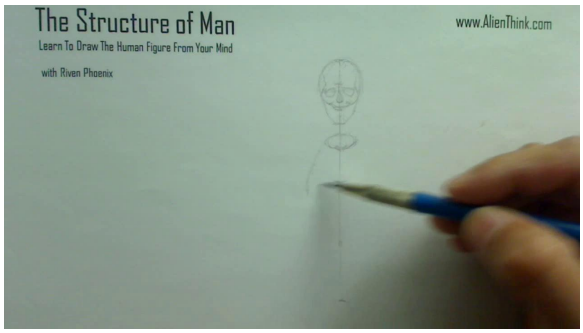
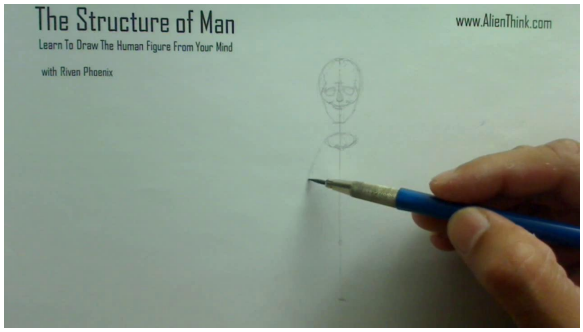
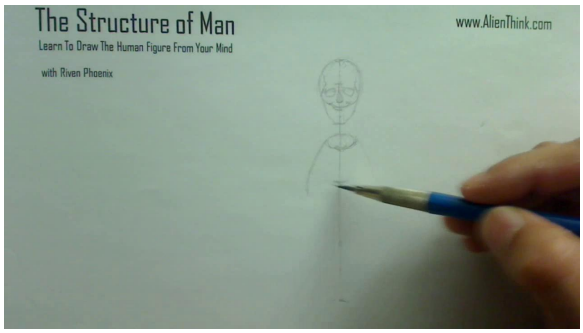
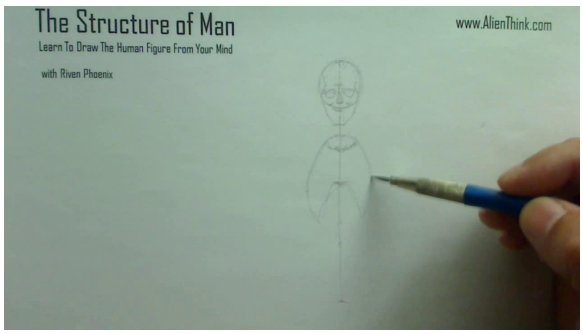
53		Right? We already talked about this as soon as we know the middle.
54		We know that this is going to come just like this over here. Right?
55		So here I can just look where this is going to be and really a division of three over here and come like this and really just put down the ideas.
56		Right? So it's a very loose sketchy style in this way here.

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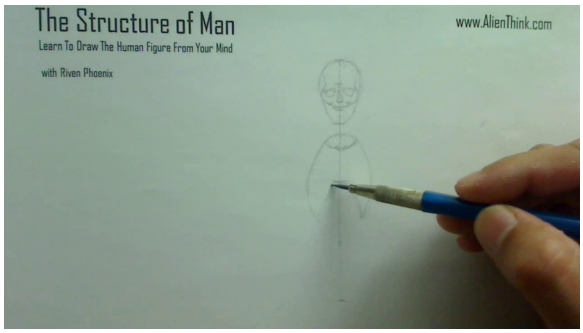
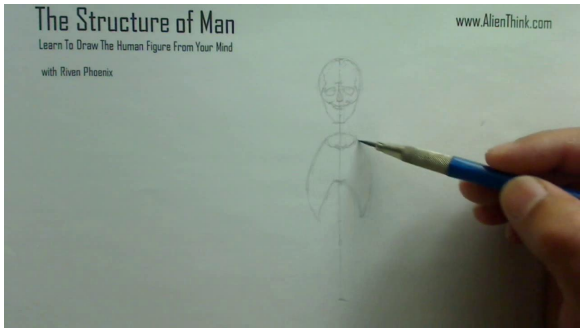
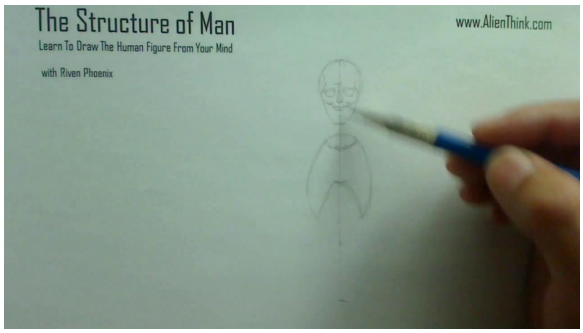
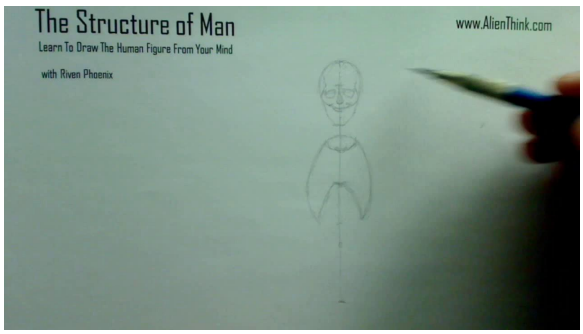
57		Now notice we're not doing the pelvis because that's going to be next anyways.
58		Right? We know what we're doing here.
59		So once this is done, let's do the side view here.
60		Let's actually do the back view in this case over here.

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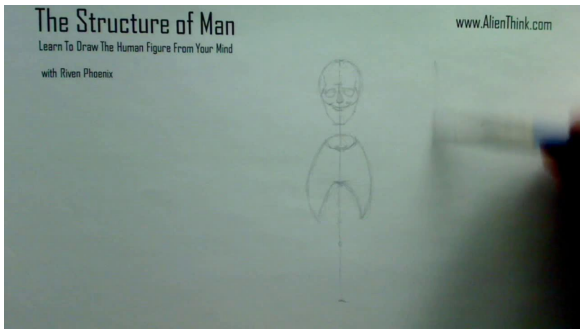
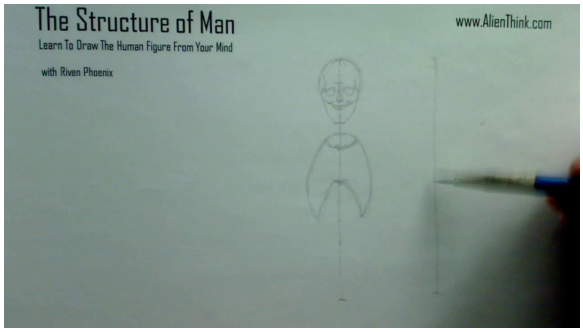
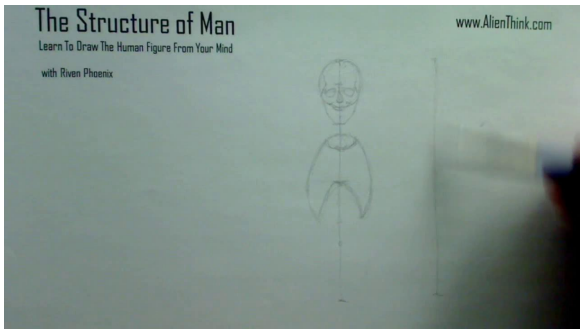
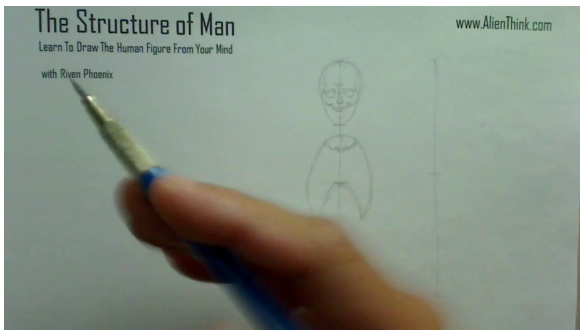
61		So for the back view, it's just going to do the same thing.
62		Right? I'm just going to, I'm not really comparing it here.
63		I'm just using it over here and notice also the idea of reproducing one idea and be able to do it over and over.
64		Right? So it gives you, so you don't have to do like these pin-ups.

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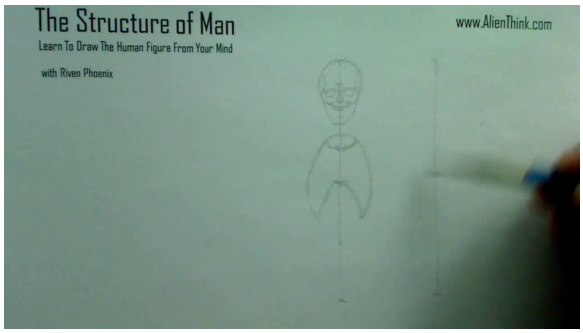
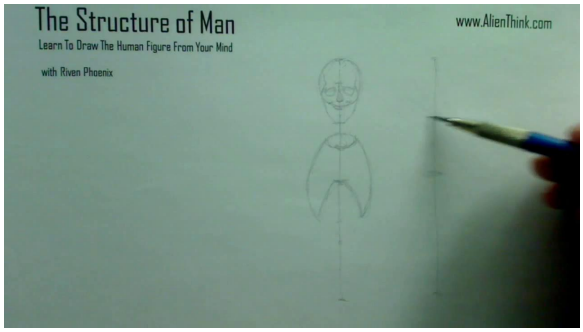
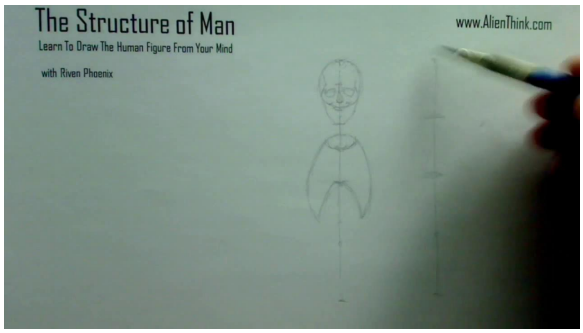
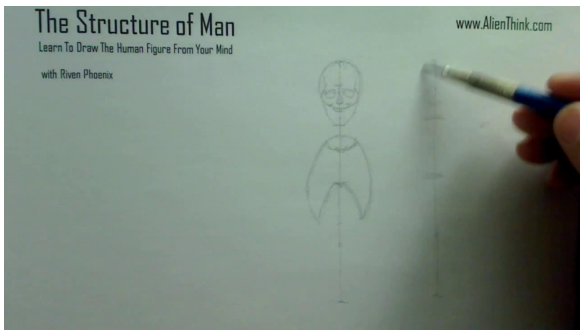
65		You can do multiple figures on one page here.
66		This is going to the bottom over here. This is going to be my navel.
67		Right? So the, the back view here is going to be pretty much exactly the same.
68		Right? So we know that we, all we have to do is really just do a circle over here, just like this.

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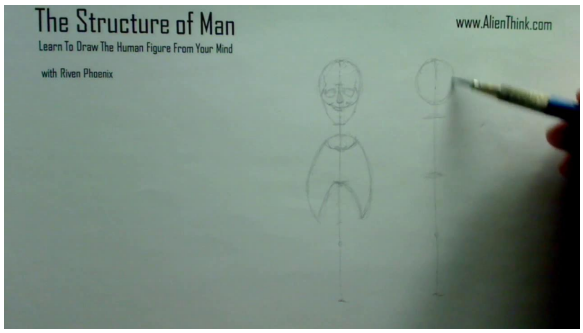
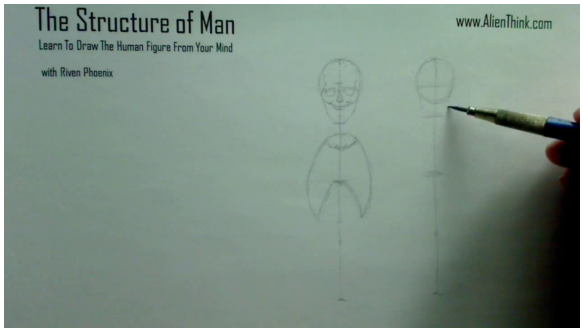
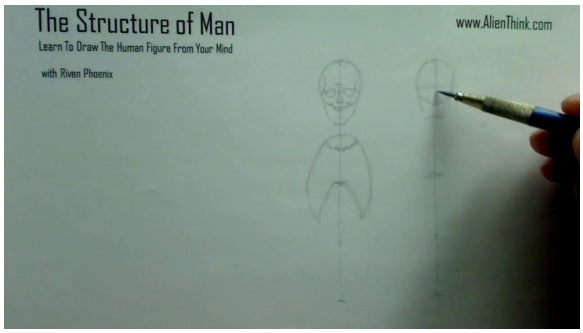
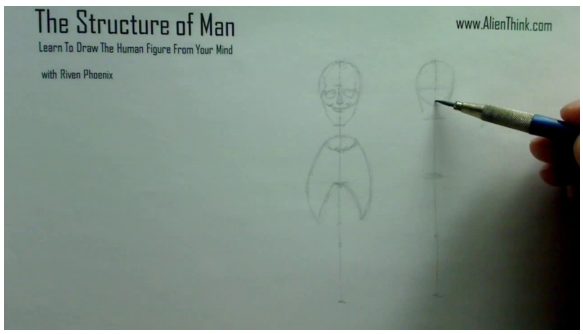
69		Once we have this, we really just find the center of this over here, come like this.
70		And really just imagine that you're doing the front view.
71		Right? So if you want to understand if you had a way curve this, you obviously have to find the brow area over here, over here.
72		Right? You know that the nose is going to be here, so basically it should just turn in this way.

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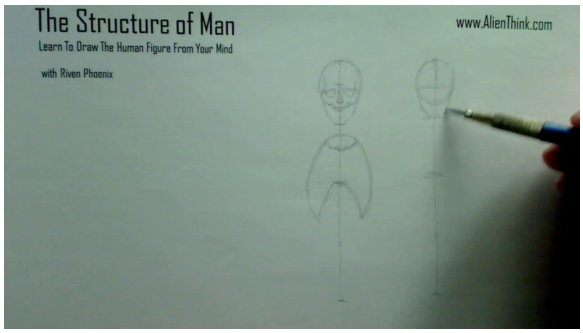
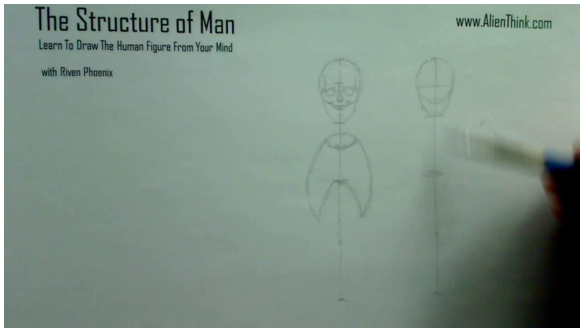
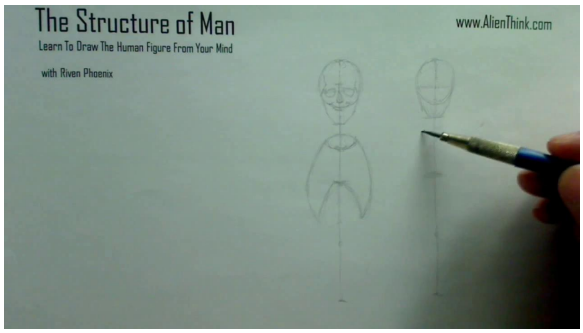
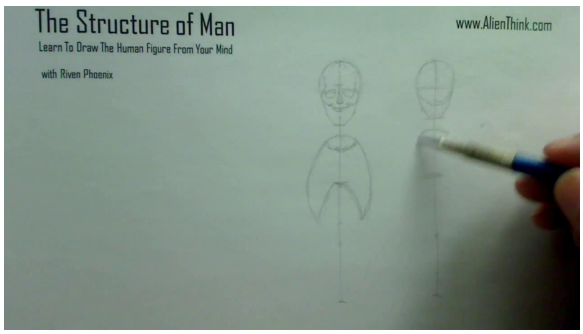
73		Right? So this is the back view. I'm just going to be very sketchy about it in this way.
74		And over here, I know that the clavicle is on the other side.
75		And it's, and it's this circle here is on the other side.
76		I get this concept. Right? And over here, really, it's just the half of this over here.

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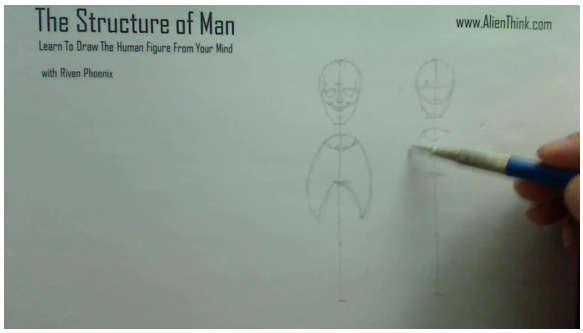
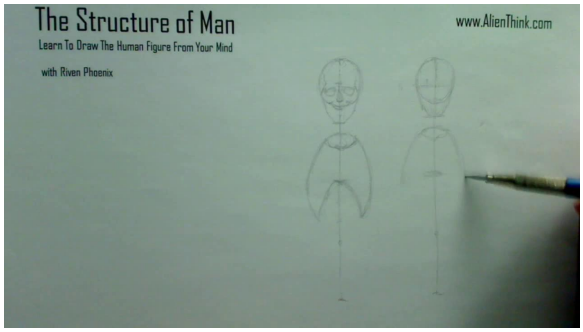
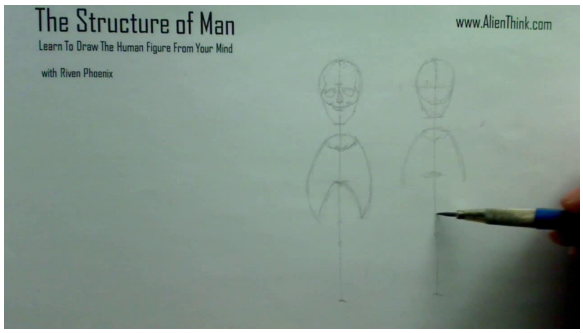
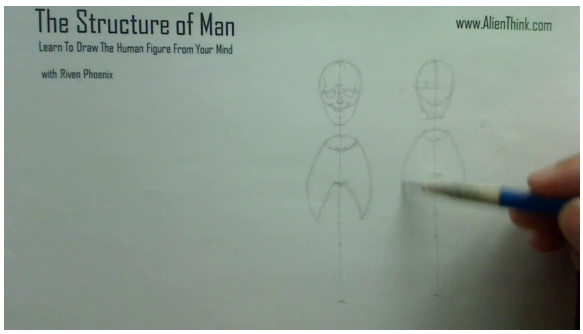
77		Right? So here I can just draw it out like this.
78		Right? So you can just eyeball it. It's not like you have to measure everything every time.
79		Right? Because you get the concept.
80		It's just the whole idea of this is, it just has to be approximate.

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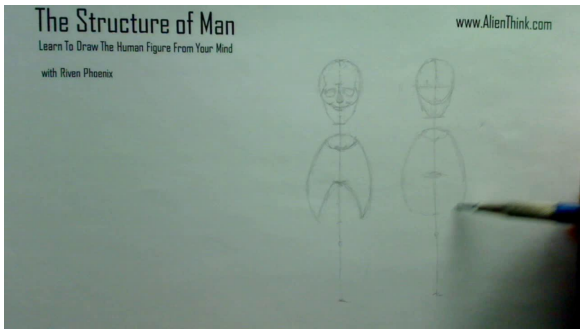
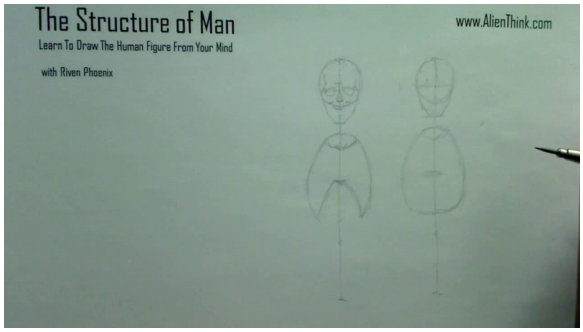
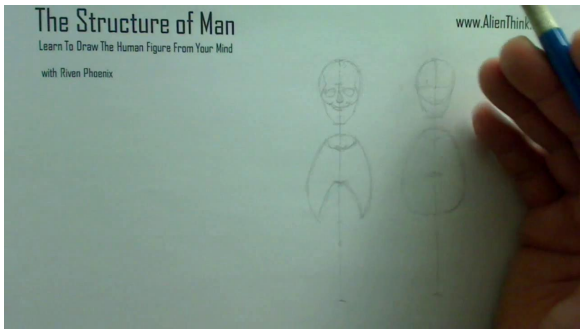
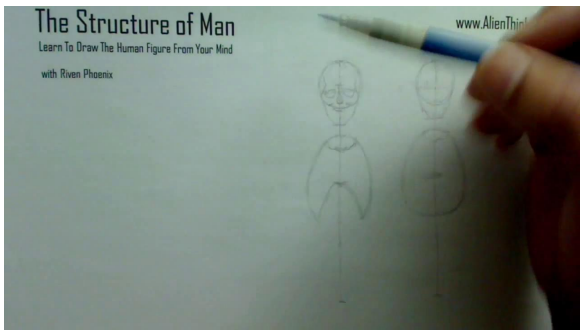
81		But so the back view of the chest cavity is basically going to be just like this.
82		So noticing this drawing process, we're just sketching things out.
83		We're not getting lost into any details here.
84		So once this is done, we're now going to do the side view, which is going to be pretty simple.

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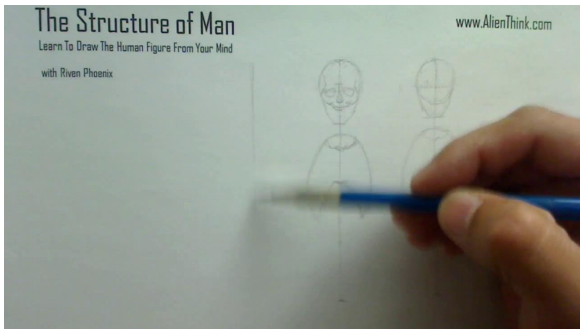
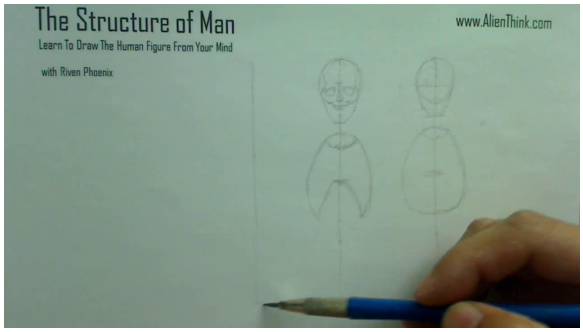
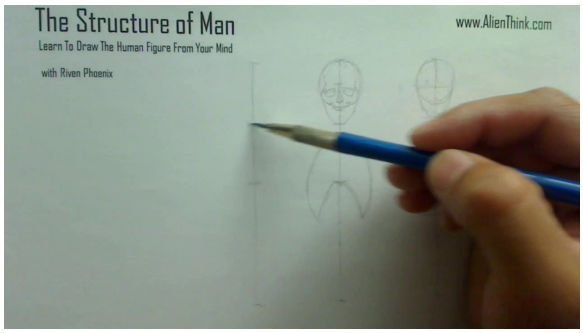
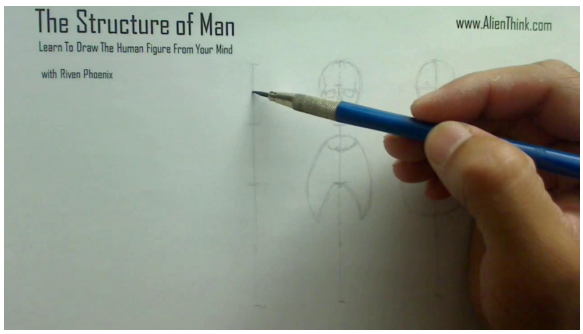
85		We'll just do it facing the other way. Right?
86		Okay. So for the side view, we know that this is going to be the middle of the back muscles.
87		You got the bottom of the chin and you got your navel. Right?
88		So over here, when I come down here, I can just make like a ball shape over here.

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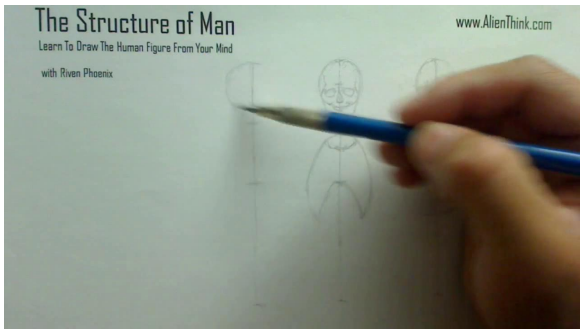
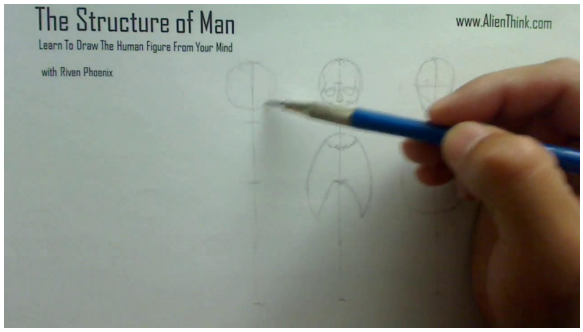
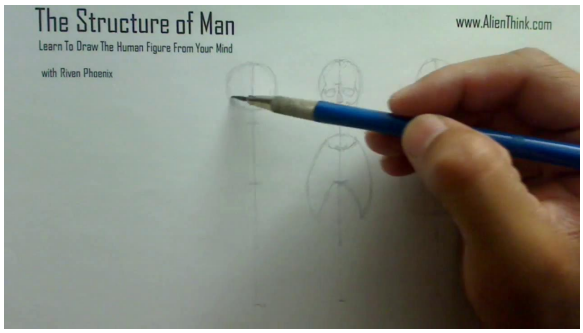
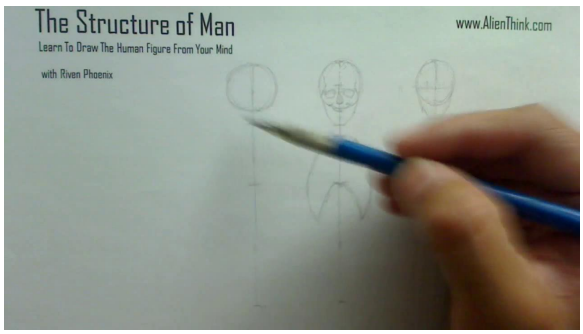
89		It's really up to me. Right? I can do a ball shape.
90		I can do kind of like a little bit of oval shape, depending on the type of figure that I'm doing.
91		Right? Once this is done, now notice something here.
92		I'm just going to digress here for a second because this is going back to the early lesson.

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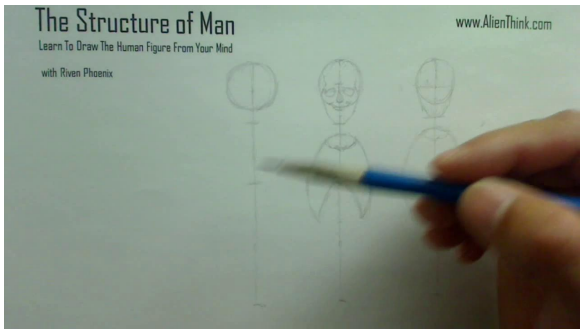
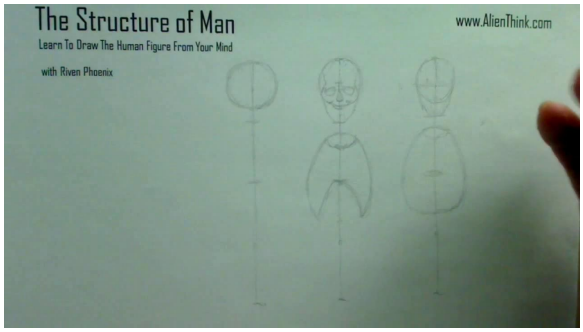
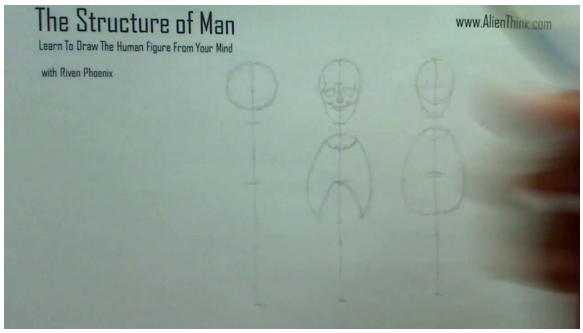
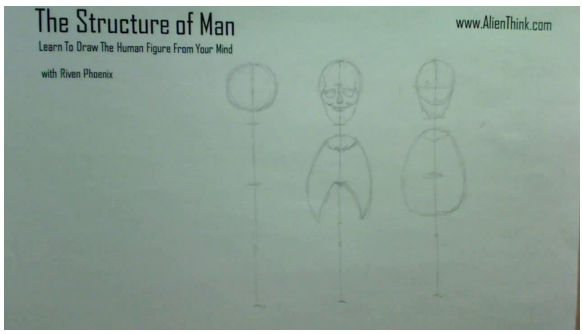
93		The previous two lessons where we were talking about how the concept of the memory peg system works.
94		Right? So it's just the same thing is that when you look at an apple, what happens is that the concept of the apple
95		reminds you of the letter A that is for apple and then you understand where that letter lives in your throat.
96		The sound of A is A. Right? So this is how the peg system works in that concept.

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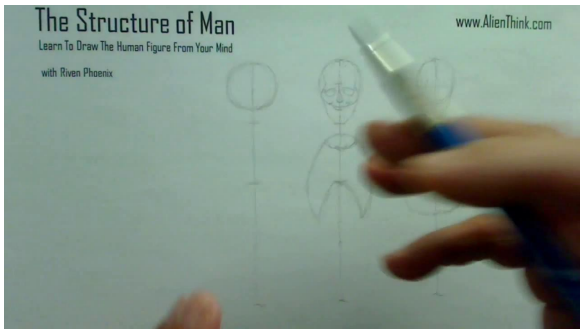
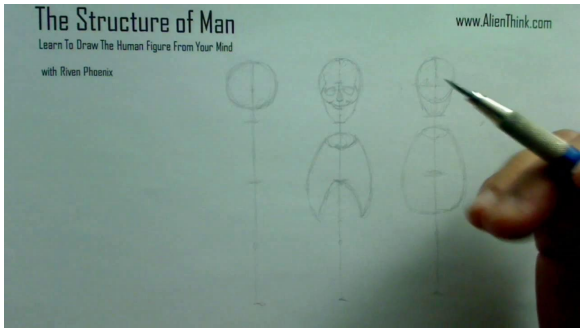
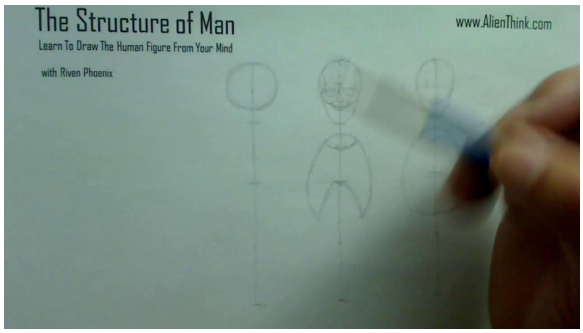
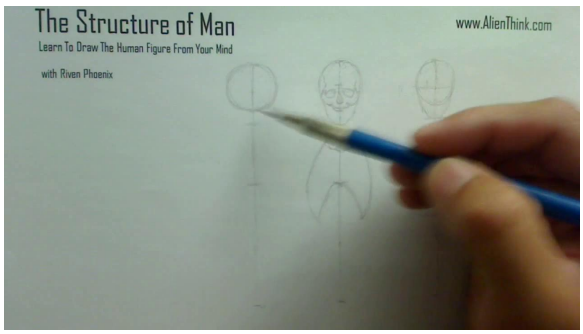
97		This is how we learn things very quickly, just like we see stuff in clouds, like if you see a rabbit.
98		It's obviously not there, but it reminds you of something. Right?
99		So in the peg system, what we've done is when we're going through this exercise, as soon as we put the circle down, right?
100		In the system, we already know as soon as we put this down, where this half is automatically we know that it just reminds the mind that

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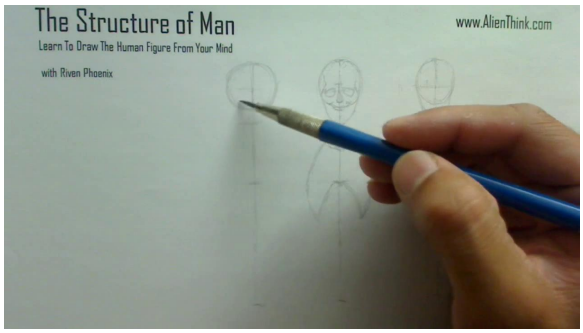
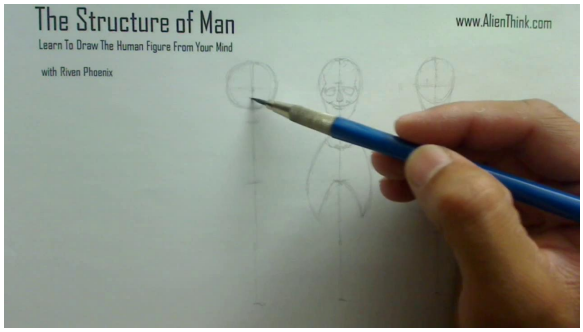
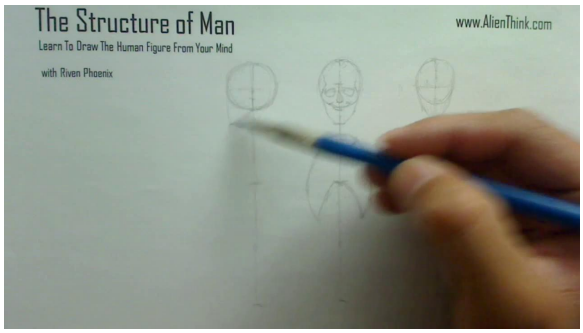
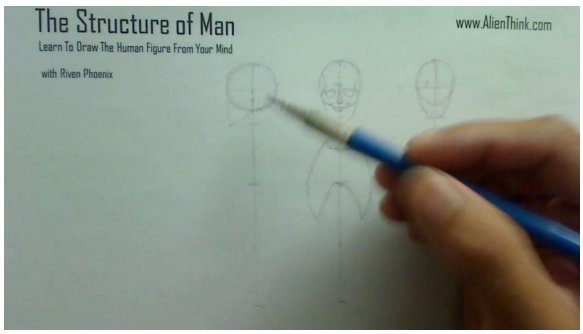
101		as soon as you have this, then you divide this and add the half from here to here.
102		You know that the jaw is going to go here and it's just going to be like this, right?
103		So that's like the deeper understanding of why we're able to, through these exercises, learn the art of figure drawing much
104		far faster in this way. Okay, so now here I'm just going to sketch this out.

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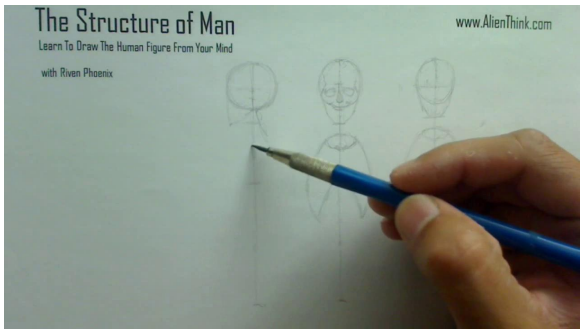
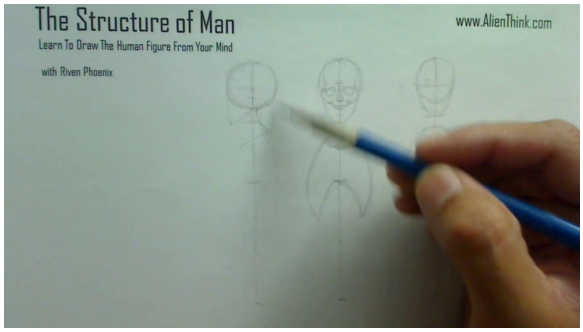
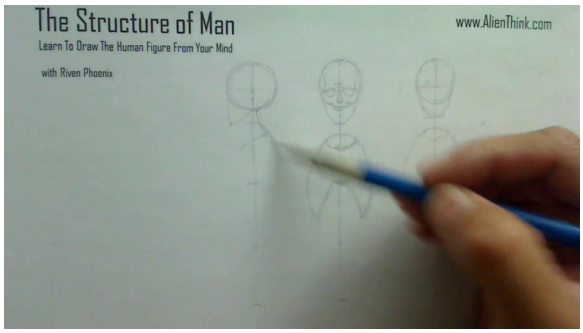
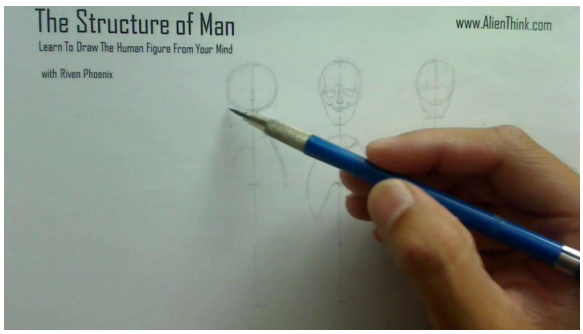
105		I know that the clavicle is really just going to be here and really the back of the neck is just going to be here.
106		I know that this is supposed to be here, like that's right.
107		Basically, you're just need to be our proximate about this.
108		And I know that about here is going to be like the nose area and three fourths here.

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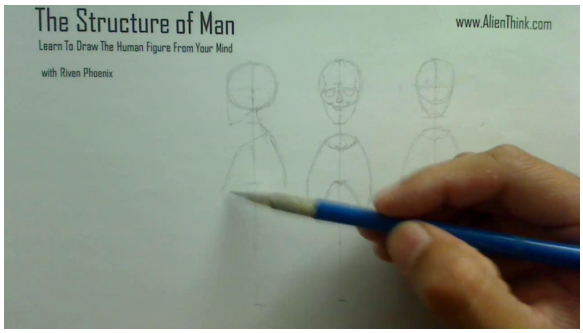
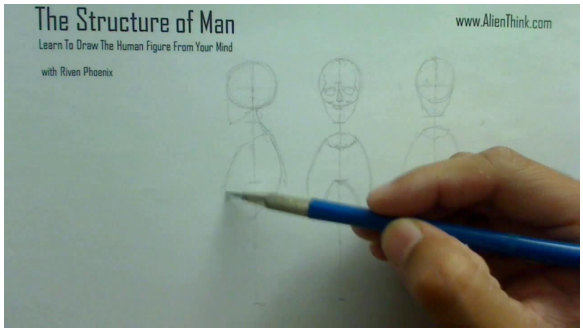
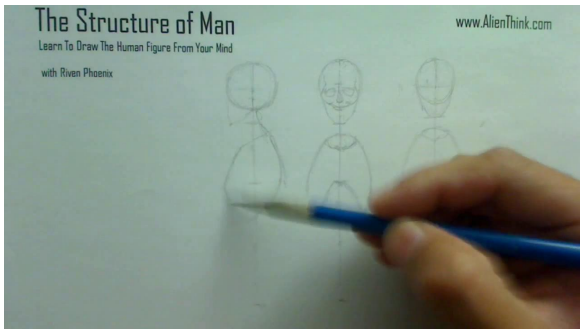
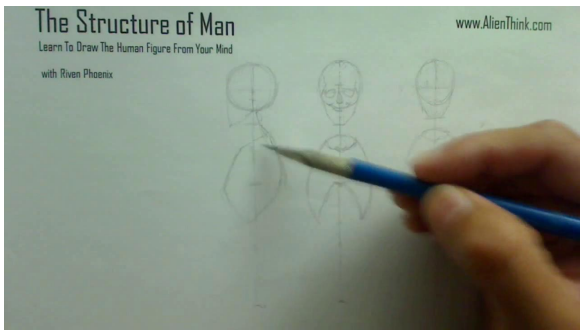
109		It's going to be just like this going in this direction.
110		Okay, so now notice that in the sketching process, I did it this way and then I came back, right?
111		So this should never be looked at some kind of a mistake here, right?
112		This is what the sketching process is. This is the first step.

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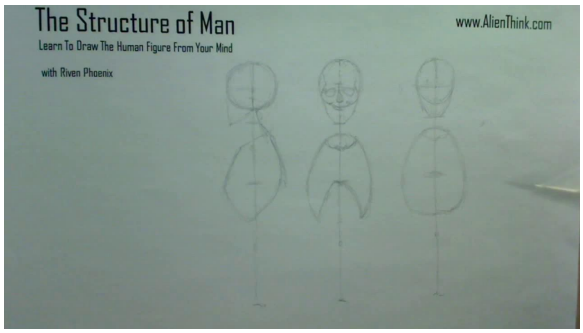
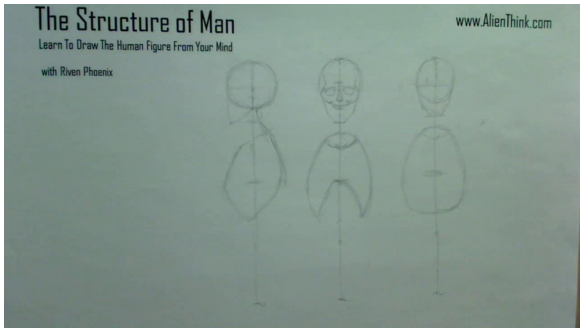
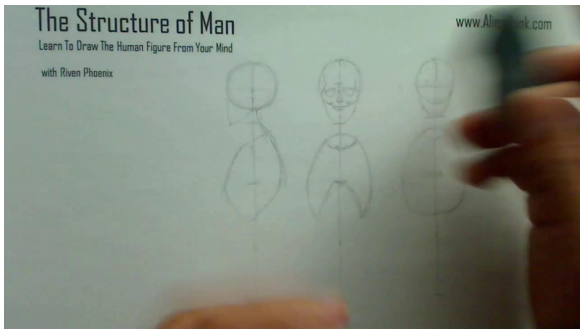
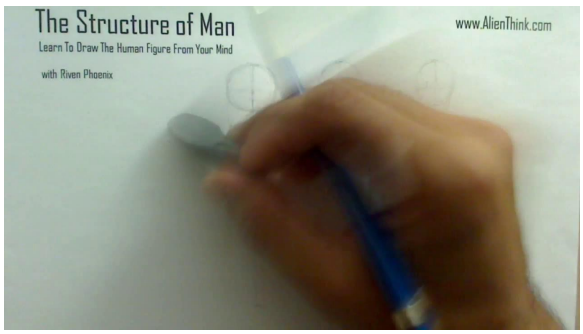
113		So now the next step is that here we've got all of these three ideas in.
114		We can now start to look at how do we make it much more better.
115		So obviously you can either use a tracing paper or just you can lightly come in with your eraser and you raise some of these lines
116		because you can see your original ideas, right?

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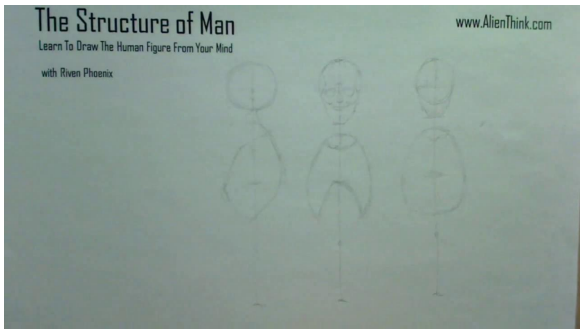
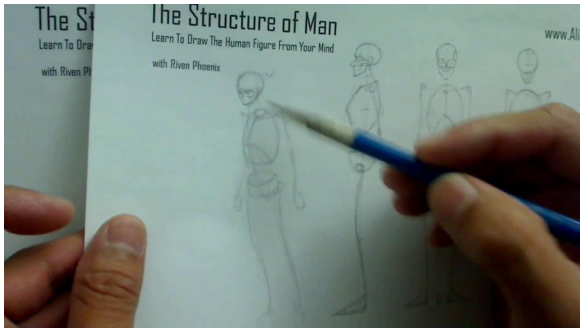
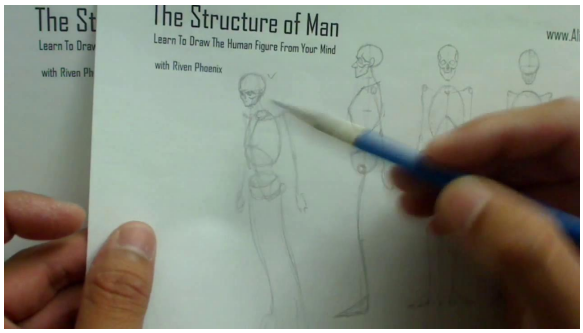
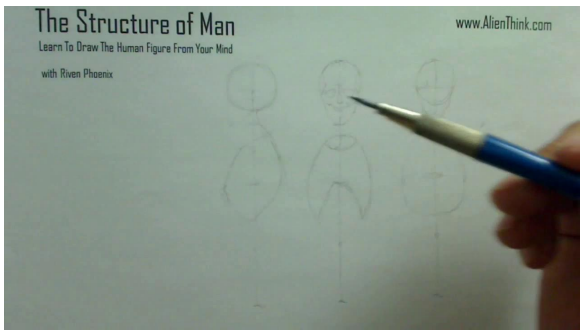
117		And this is the concept of, it's the same concept as this.
118		You first draw this out, right?
119		Then you can sketch, erase this stuff out and then start to put those ideas down.
120		Same concept that I showed you when I originally did it, right?

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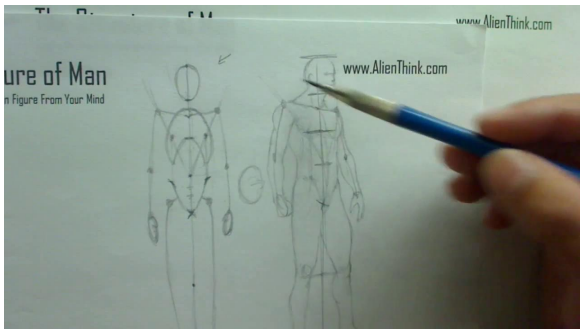
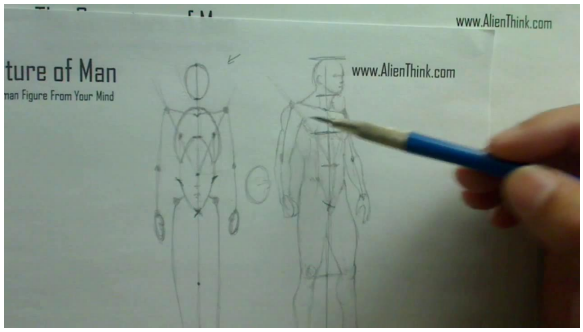
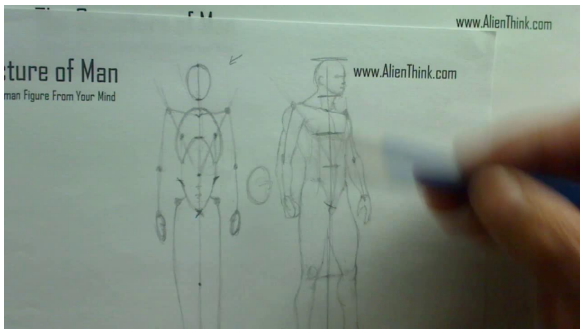
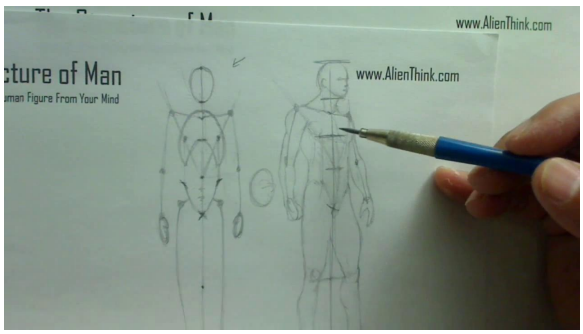
121		It was really just a conceptual idea of the outlines.
122		And once I got it, I erased those lines and then just build on top of it.
123		And then we can make it super realistic as we want.
124		And this is the manifestation of the drawing process.

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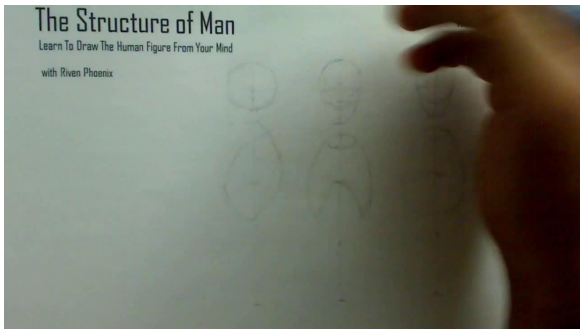
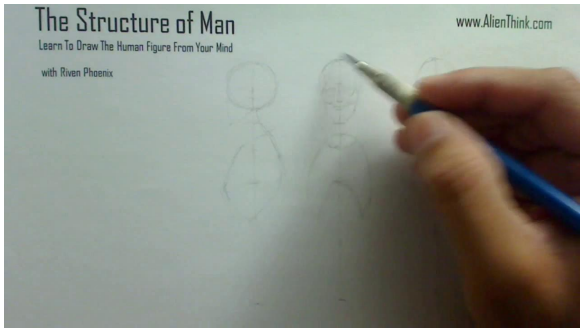
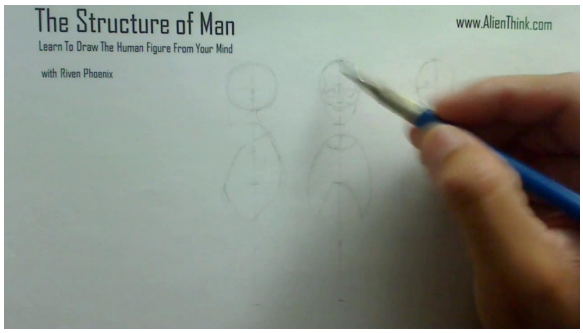
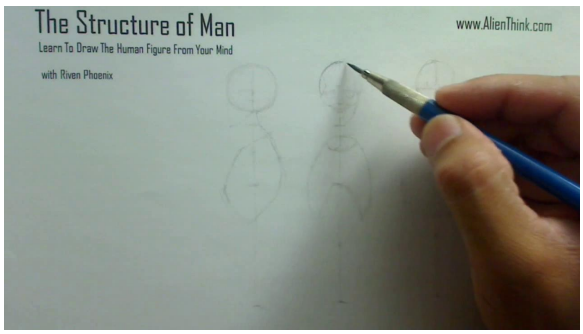
125		So now when I come in here, you can choose between multiple drawing processes, right?
126		So if you really, this is now going into that time management concept.
127		So you can either make your final lines or you can still just mess around with some of the ideas here.
128		So now when I draw it, right?

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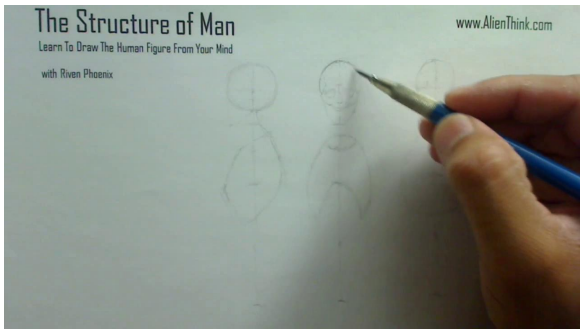
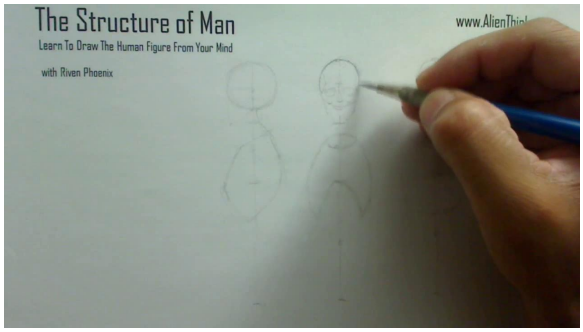
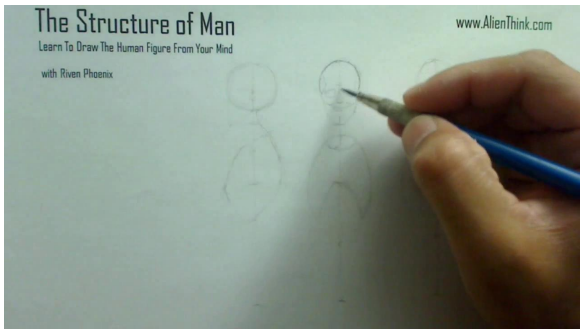
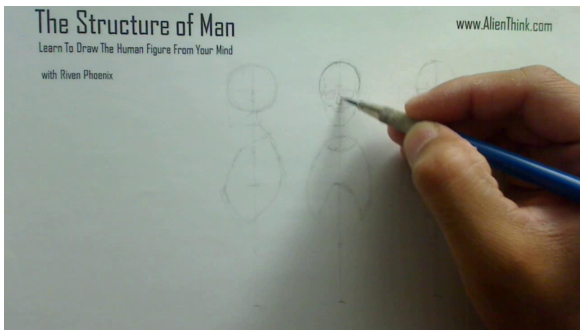
129		So this is getting into how a professional artwork is also going to be created, right?
130		So when I mean professional, I'm just talking about higher quality artwork, right?
131		And this idea of drawing with much more precision, right?
132		So here, when I draw out like all these features, I'm just inventing, right?

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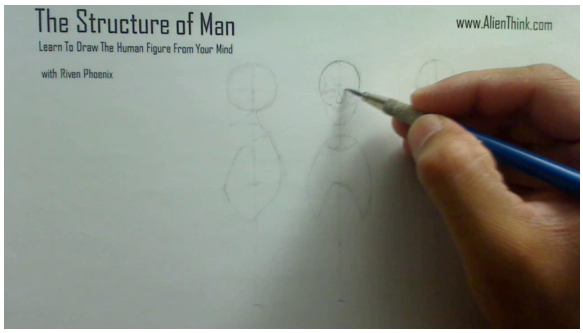
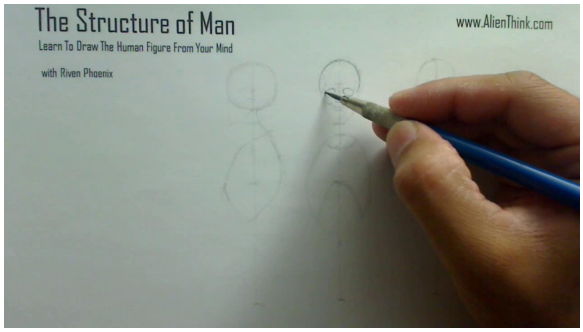
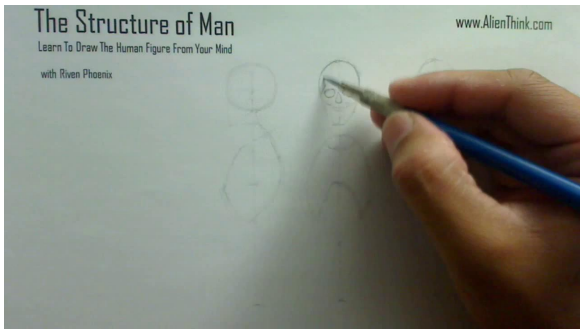
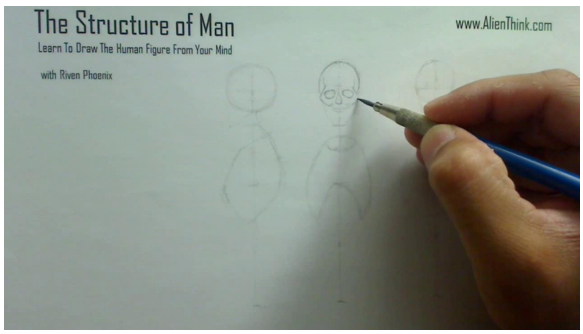
133		I'm just putting like these lines here to start to make it much more organic looking like this over here.
134		Right? I'm just putting my own ideas down like this because I got the concept down onto paper anyways.
135		Right? So here I can put like more bumps to get it to be much more realistic looking.
136		Right? And over here I can also just check to make sure that, okay,

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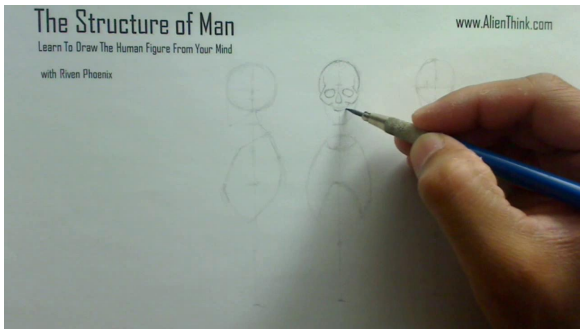
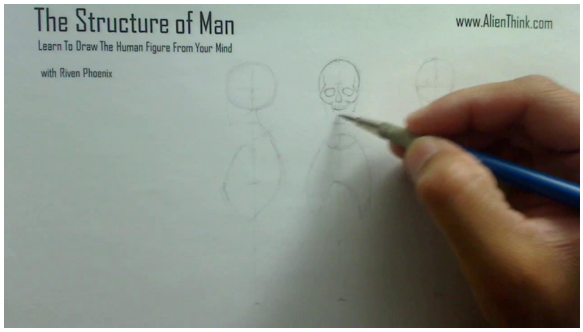
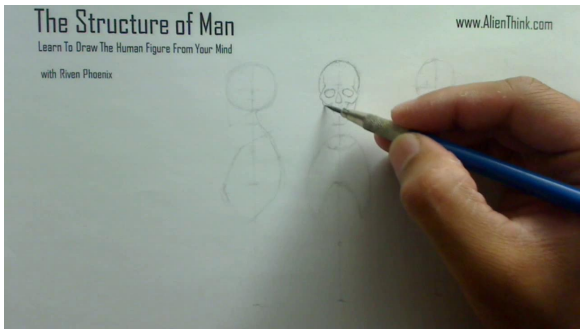
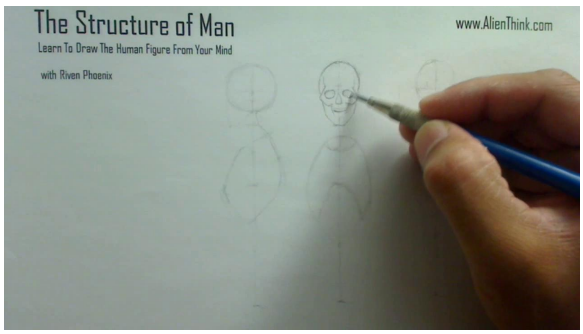
137		this is really where the teeth should be, right?
138		The more details you put, the more better your drawing is going to be, right?
139		So you can still come back in here and erase some of these lines and then build more detailed stuff from here.
140		Right? So here I'm just going to shade some of this stuff in.

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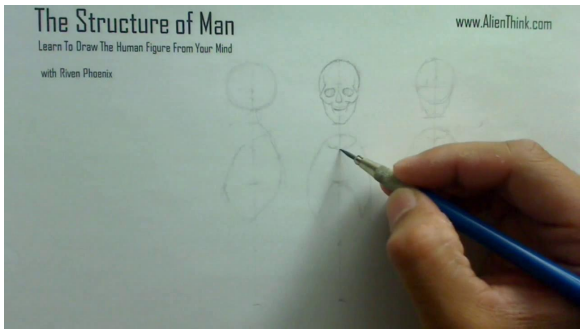
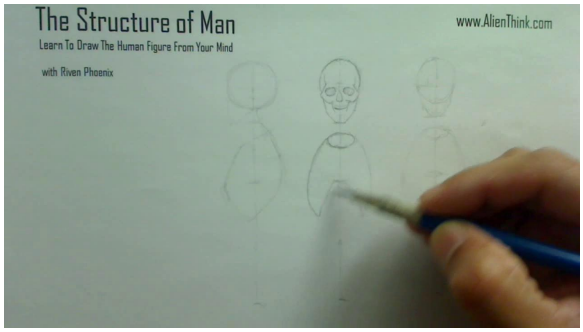
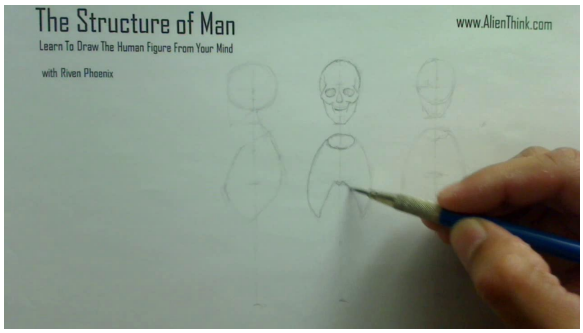
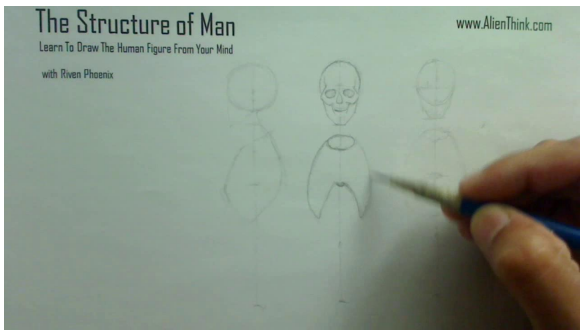
141		And over here, we're just going to go and really just draw this out as more of a basic shape here.
142		Right? So in the structure of the skeleton, it's not going to be symmetrical obviously.
143		Right? So over here I can even put like a little bump here for the sterum.
144		Right? So like what happens is in the actual design of the skeleton, not that it matters over here,

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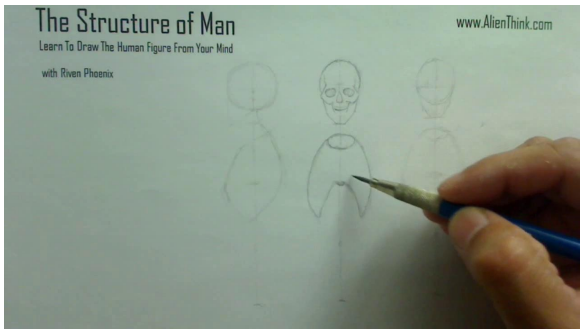
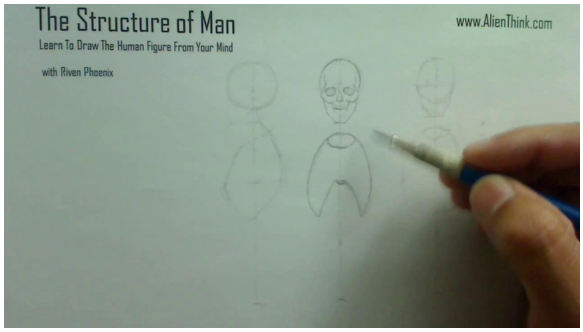
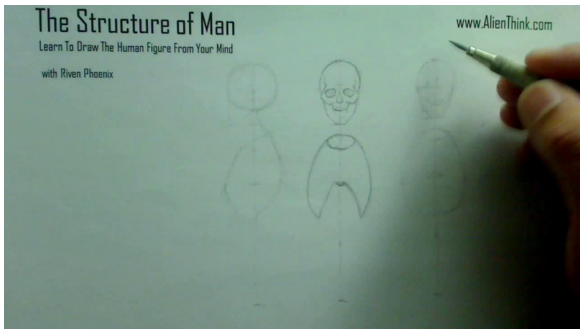
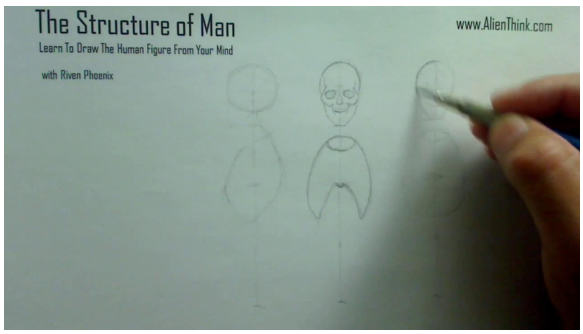
145		sometimes your bones will be a little different, right?
146		Sometimes they'll be a little deformed and that's what's giving it that organic look.
147		So over here in the back, it's going to be much more easier.
148		It's really just a ball shape over here.

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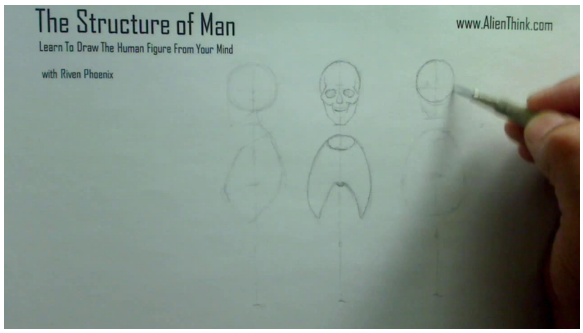
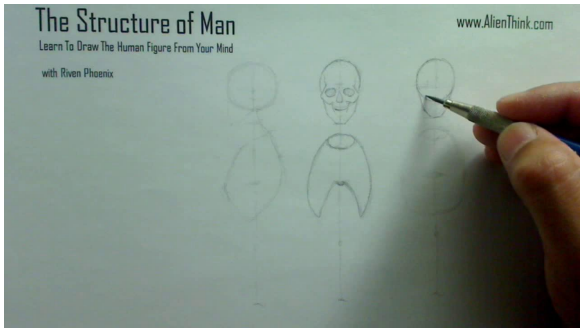
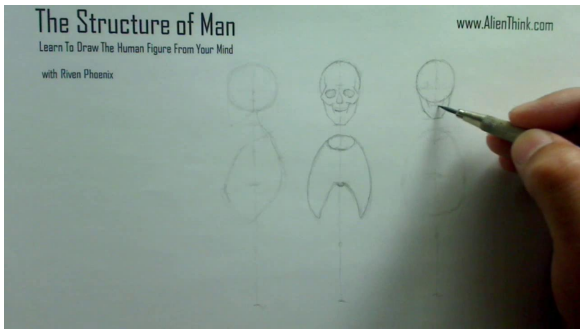
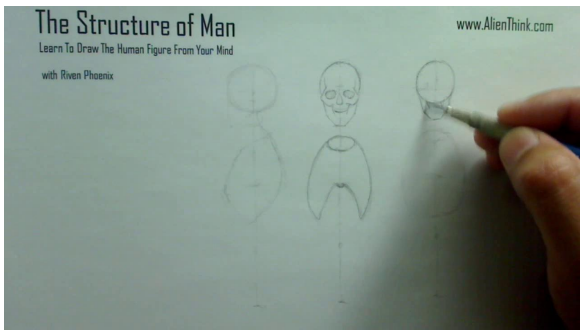
149		Right? We got this, then we got the back over here, back over here, and then the jaw line.
150		Right? So in that idea here, you can just look if this was the front, my jaw line would have been here anyways.
151		Right? And we know where the teeth are going to be, so even from here, you can even do it this way.
152		You can even give it like a little bump here, specifying that that's where the jaws are coming in.

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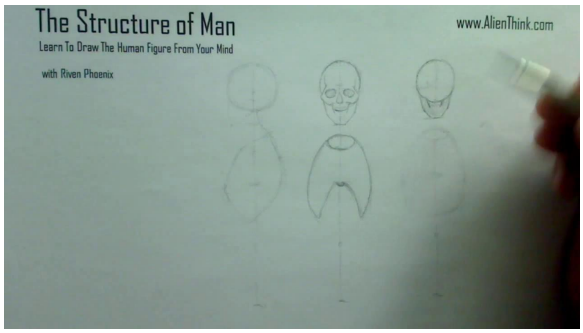
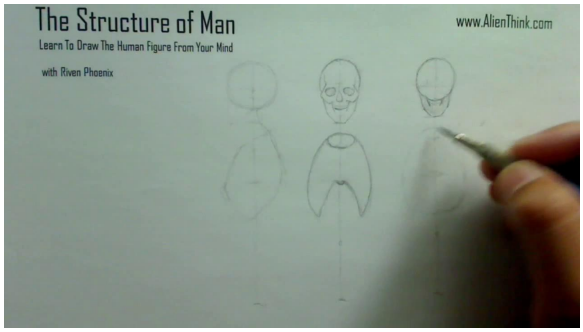
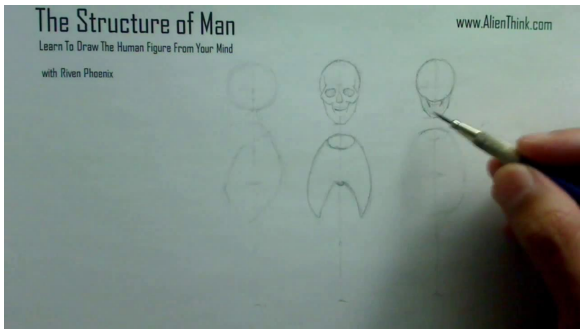
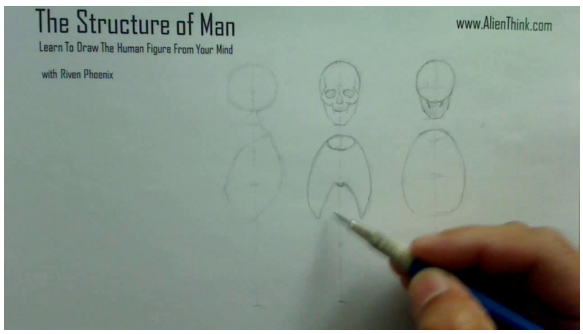
153		Right? In this way, it's very simple.
154		And now here for the back, it's just going to be much more simpler.
155		We're just going to go from here, like this, and then from here, I'm going to go from the back here.
156		So here you could close this off just like this. Right? So here I'm just closing it on.

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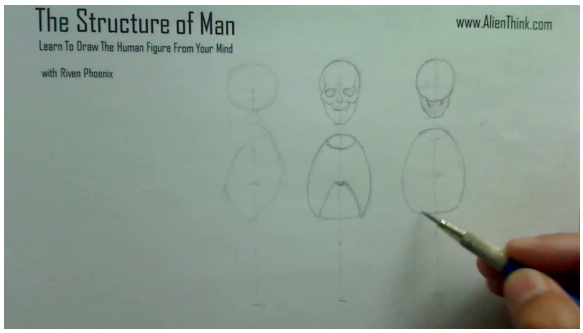
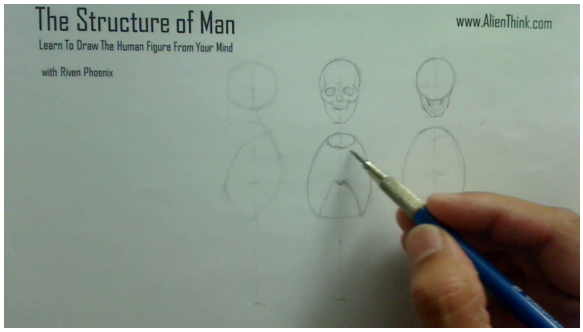
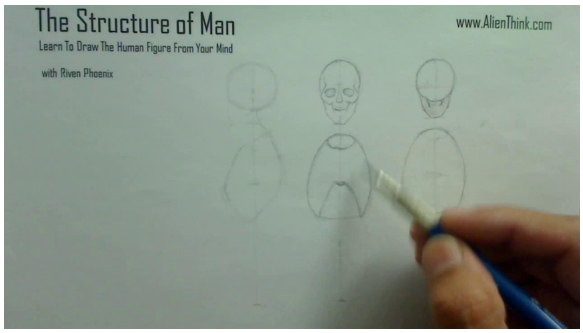
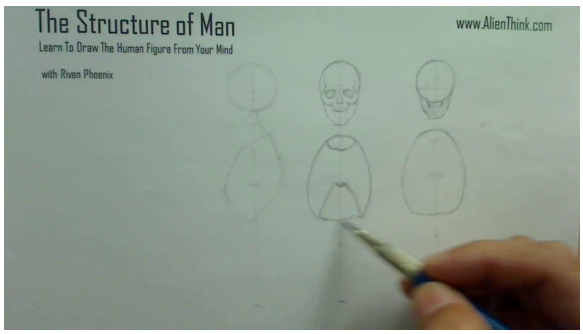
157		Right? So obviously we know that there's going to be, when we get through more into this, we'll actually adjust the understanding of this.
158		Right? Because we haven't even done the bone structure here.
159		And we can't do that because we don't have enough information. We have to get to a specific step in figure drawings.
160		So here I'm just going to close this off just like this. And that's done over there.

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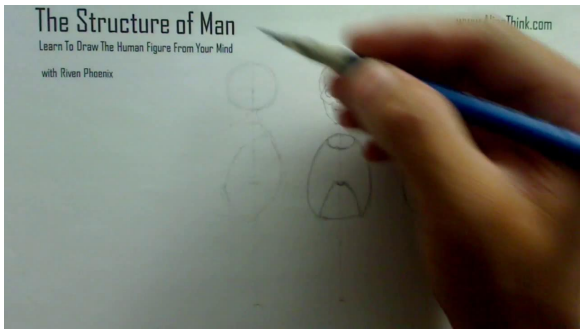
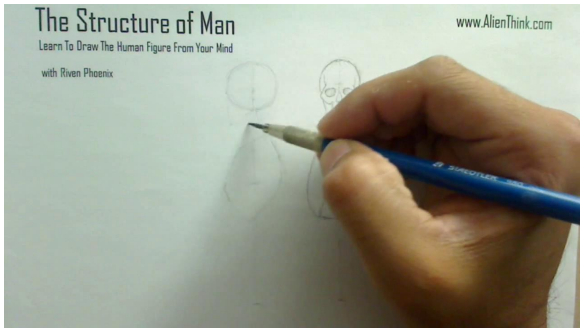
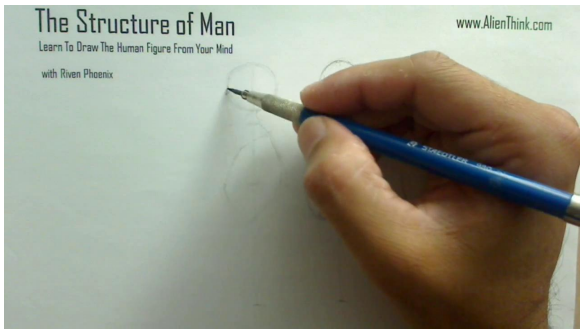
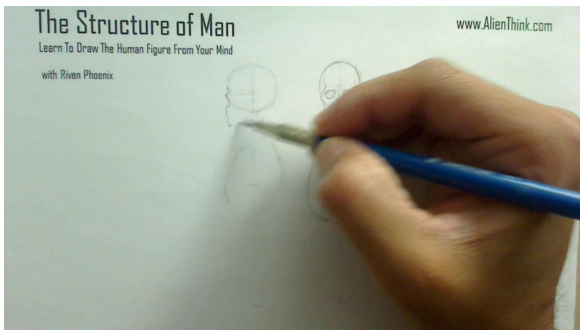
161		Right? And then to finish this off, I will see that my lines are here.
162		So if I just find the center of this and the top, I know that really really is just going to be like this. Right?
163		And from here to here, where this is, and just I know that the nose is just going to be about here.
164		I will go like this. It will be like that. Right? And then I'll get the skull to be like this over here.

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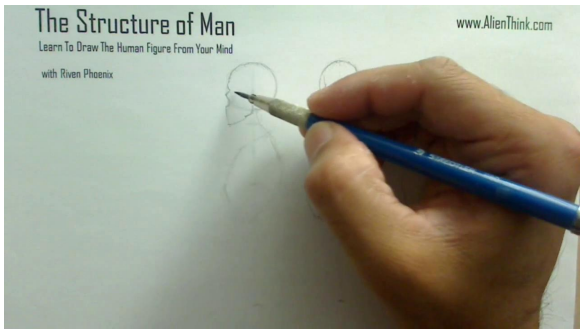
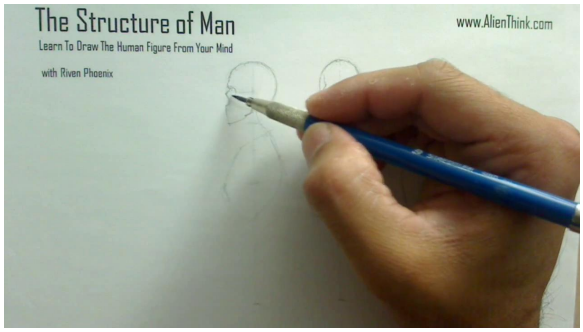
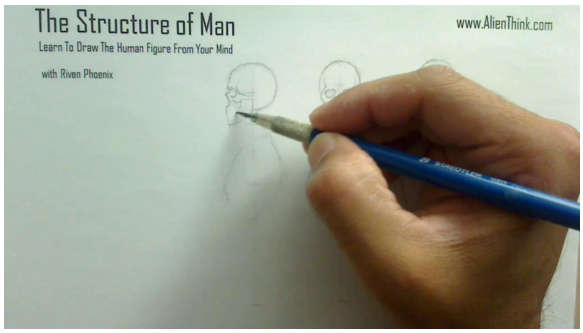
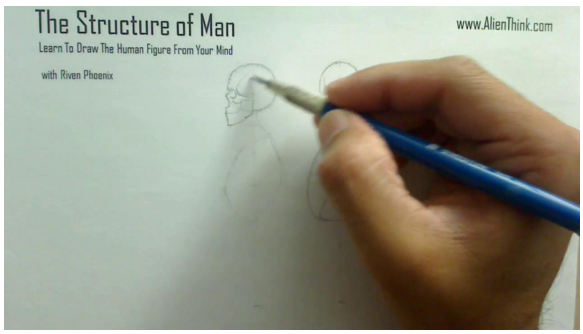
165		And then we already know that this is the brow and it needs to be below this, right? This eye socket.
166		So it's just going to go over here like this. And where the center line is, we already know that it's just going to come here and it's going to go like this.
167		Right? So in here, we know that the really just amount is going to be like that.
168		And this line here can just come like this.

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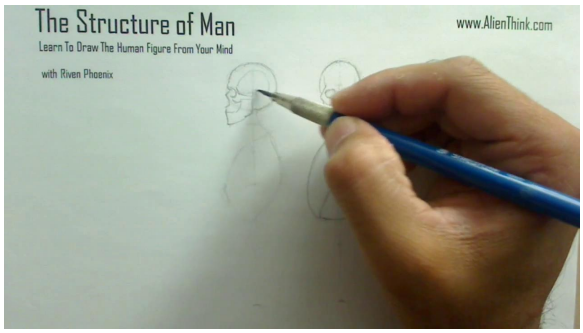
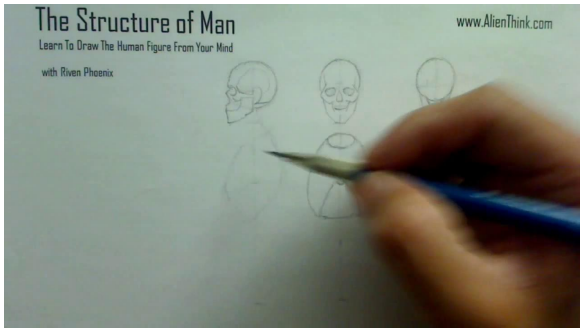
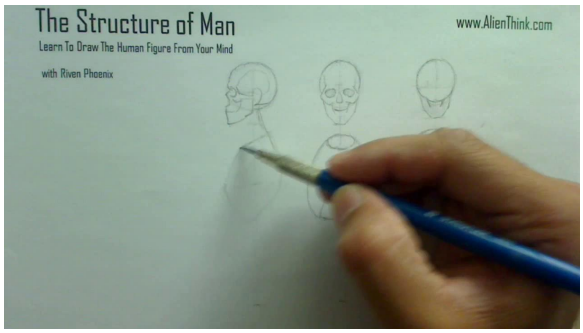
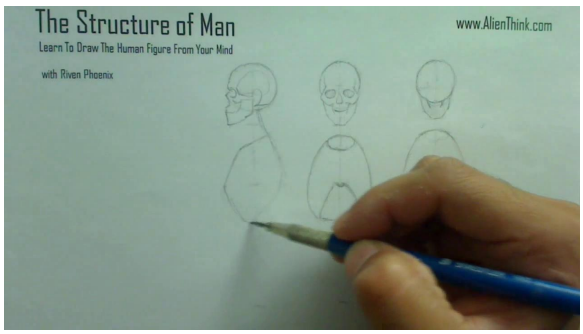
169		Already know about the here is just going to be like this. And this can be cut in half over here.
170		Right? And this is where the spine is going to be like this over over here.
171		We're going to get the chance cavity like this over here.
172		Right? Remember this turn is where the center line is always on the front side.

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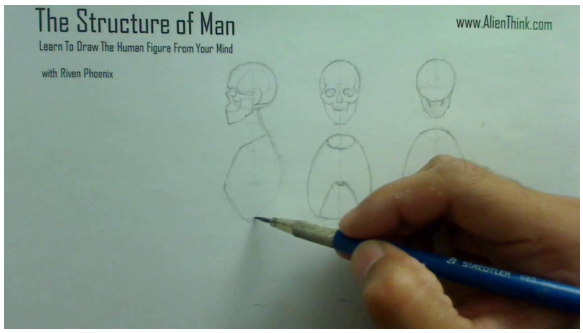
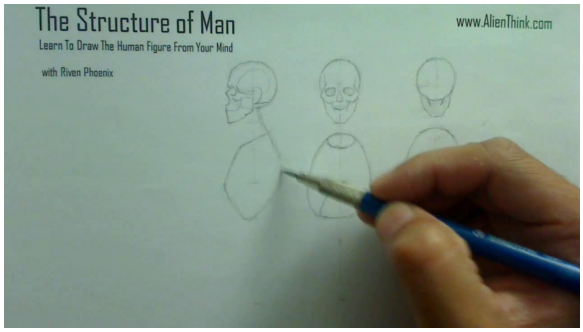
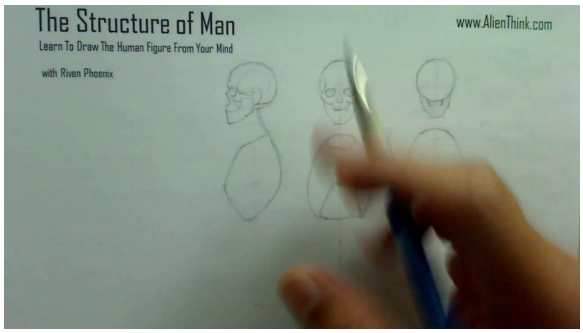
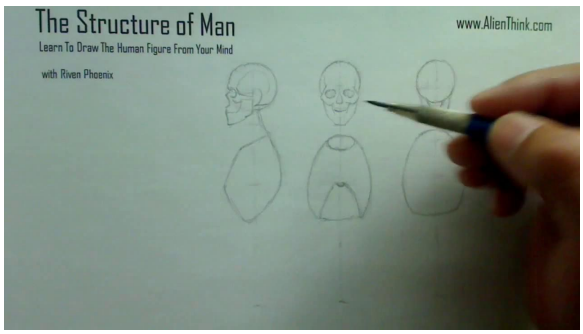
173		Right? It's not here in separation of this.
174		So you'll see I did all this. Right? Actually, if you're falling along, you did all this without using any grid. Right?
175		It's that it's becoming that simple. Right?
176		So just to show you a little something extra here.

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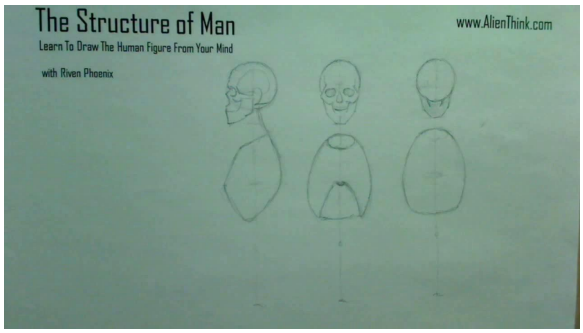
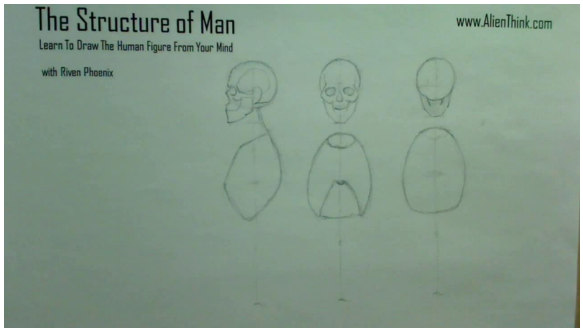
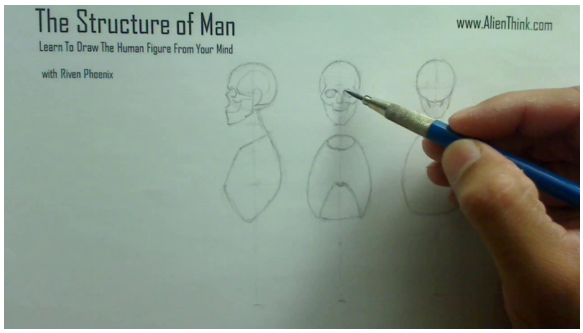
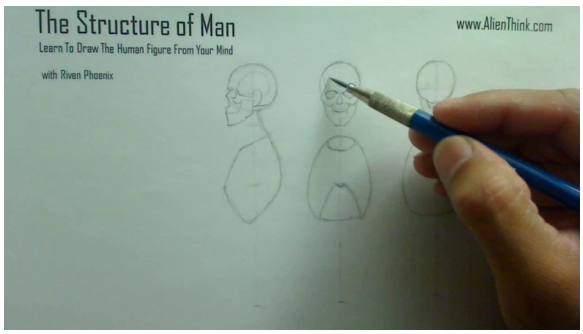
177		Just a few minutes.
178		Here, I'll just show you that once this process is down, the next process would be that you can now start to.
179		Just start to put more features in there, right? She was like a light source.
180		And then now start to shade this in. And this will start to become more and more realistic.

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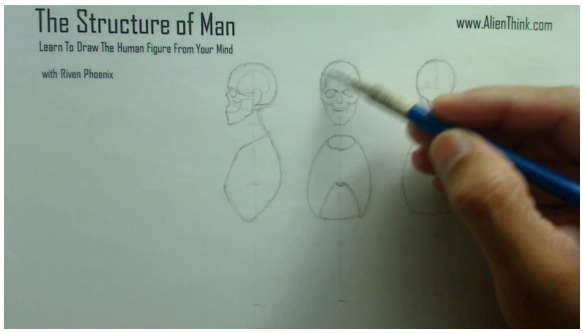
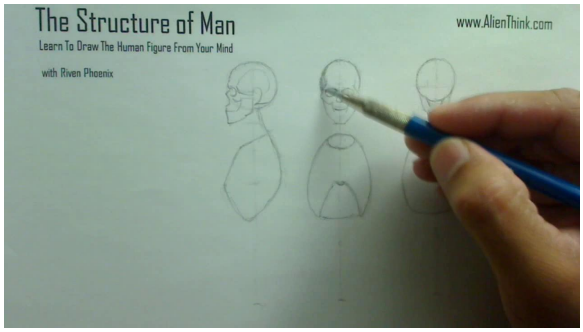
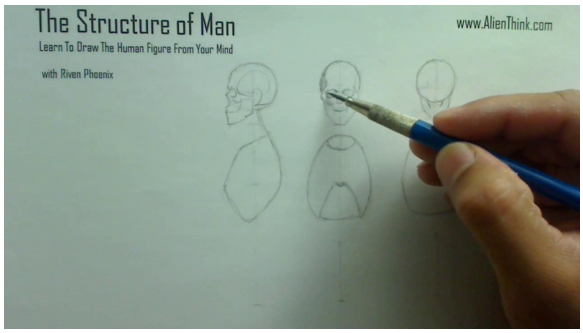
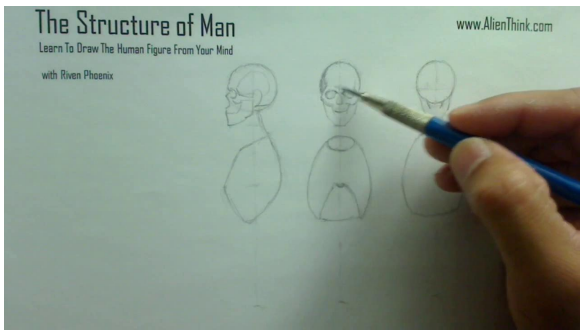
181		Right? So here I'm just going to put this in like this.
182		Just like a light source over here.
183		Right? Yeah, I'm just going to do showing you something very quick here.
184		Right? When we get into the figure sketching processes, then we'll look at how to do much more realistic figure drawings.

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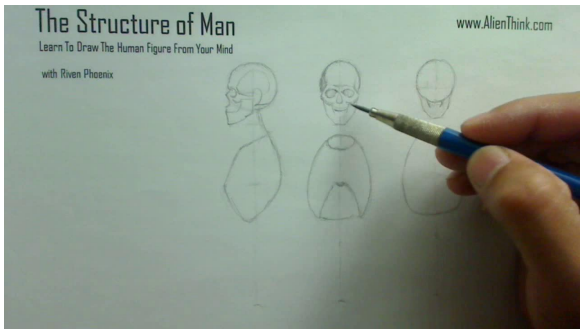
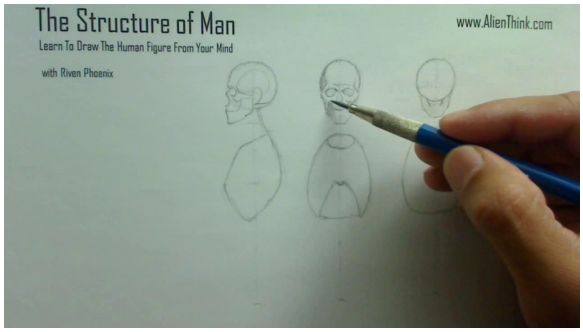
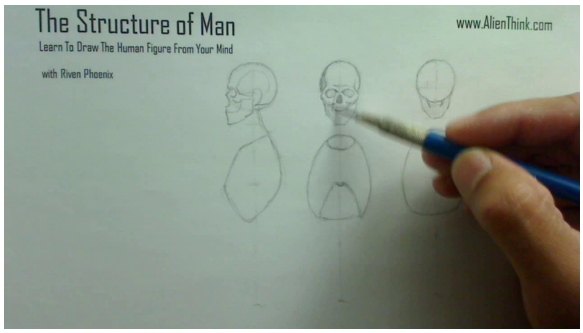
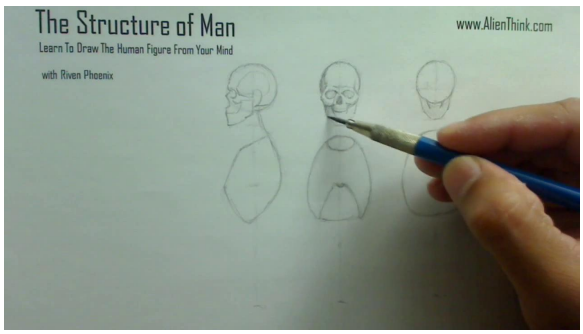
185		But really over here, and here I'm just going to do it this way here.
186		Right? Just show it like this is the Noah's area over here.
187		So you can mess around with this.
188		And this will start to become much more and more real.

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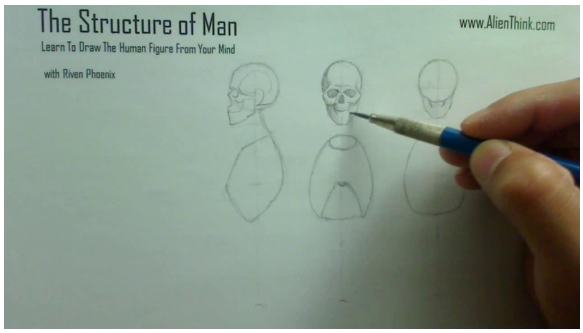
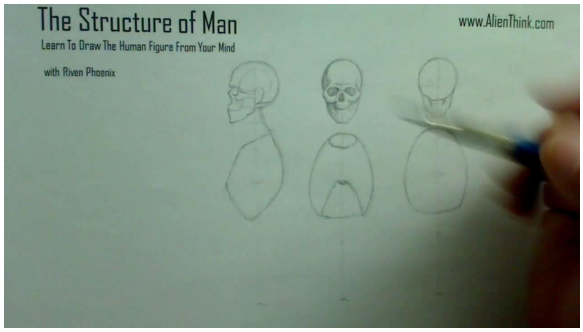
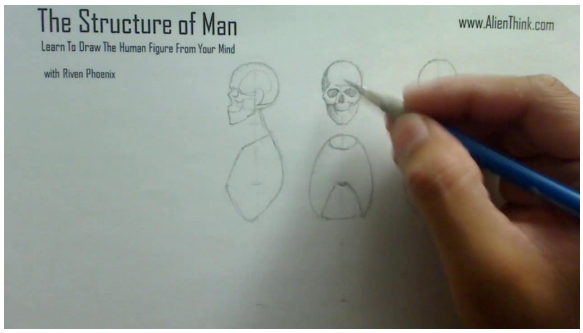
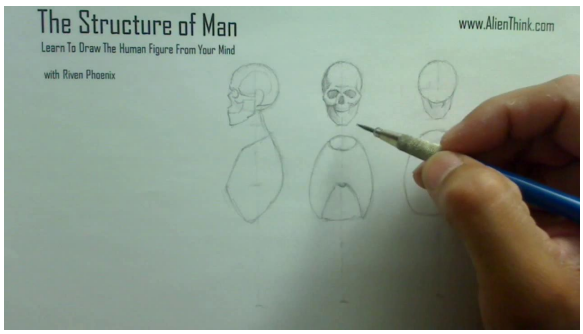
189		So I mean, I think you get the concept here, right?
190		We can even like micro render this, right?
191		With the pencil and make a super realistic mean that you can even do these precision drawings.
192		Because you have this information now in such as a smaller drawing type.

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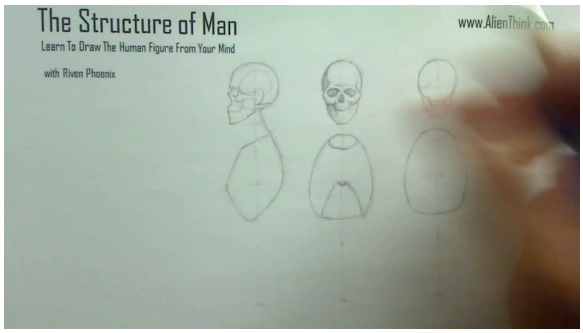
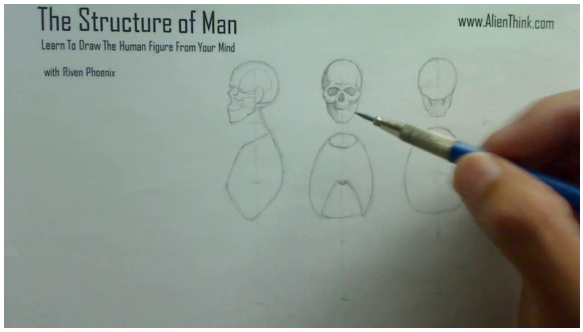
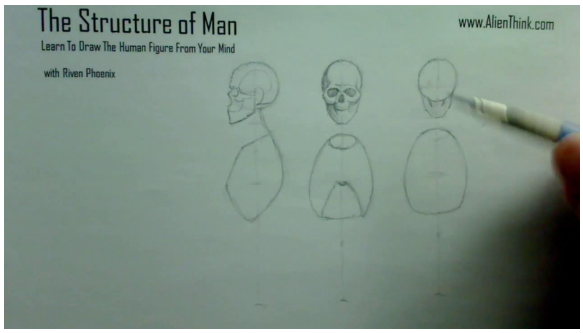
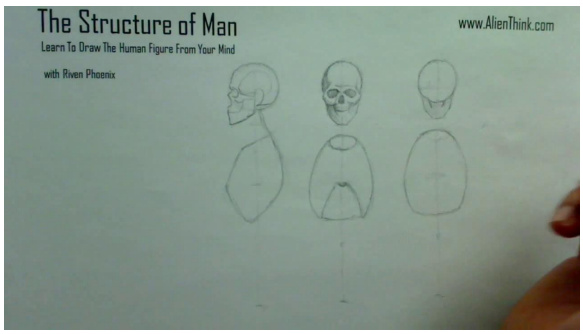
193		Right? So if you're looking to get into sequential art, this will help you to understand how this is done.
194		Right? So when the artist draw out all the figures, they can draw out all these details is because they understand the fine tune formulas of understanding how the figure is created.
195		Right? So really here, just look at these three concepts.
196		And so in the next lesson, we'll just look at how to understand the chance cavity in a 3D form, like a 3.4 view.

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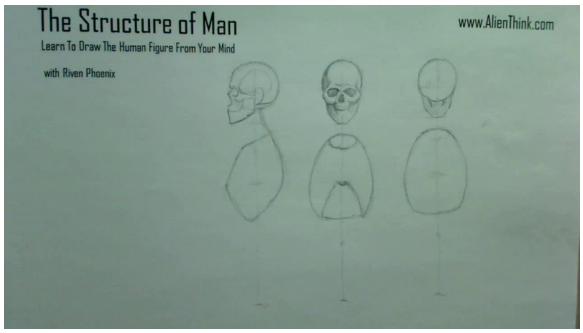
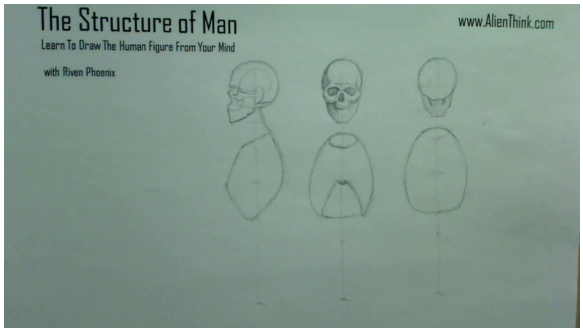
197		So I'll see you in the next lesson.
198		Thanks.

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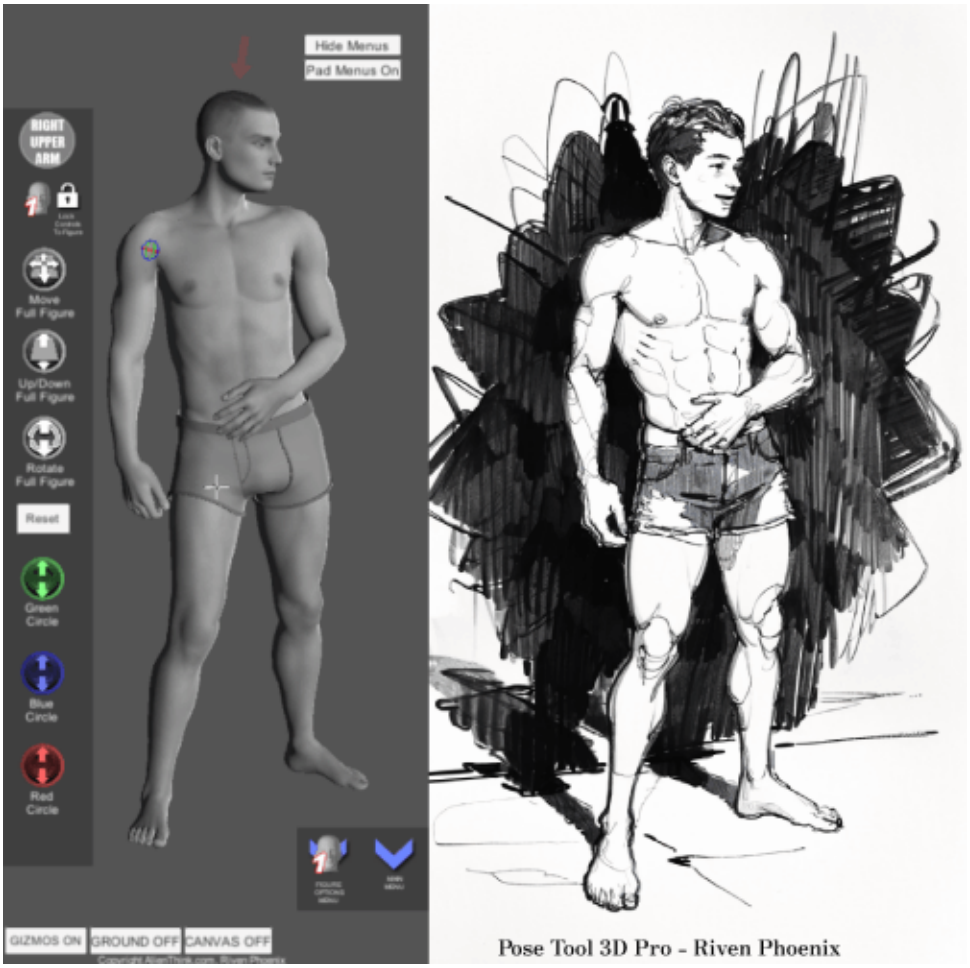

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